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INTERVIEW



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ENTERPRISING ADVENTURES

If your first experience of *Star Trek* was last summer's blockbuster, then you'll have quickly realized that there's a wealth of history that leads up to that point, well worth investigating.

Over the past few months, we've looked at various aspects of the *Star Trek* universe that weren't touched upon in that movie, but this issue, we're providing a "Cliff Notes" guide to *Star Trek*'s cinematic saga.

Hopefully whether you're an old hand or new Trekker, you will be intrigued by the various different viewpoints expressed by our band of writers, and you'll get hold of the new DVD or Blu-ray sets to check the movies out.

This issue we've also got veteran actor David Warner's first-ever proper interview about *Star Trek*: the star of two of the movies, and the villain in one of *Star Trek: The Next Generation*'s best-ever stories, is very honest about his opinion of science fiction, *Star Trek* and the world of movie-making.

Next issue we begin the first in a new series about the crews of the U.S.S. *Enterprise* with an analysis of James T. Kirk – in all his different incarnations.

Live long and prosper

Paul Simpson
Editor, *Star Trek Magazine*

The Trek Life

by David Reddick



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THE MOVIES



TREK'S FIRST OSCAR

Thirty years after *Star Trek* first expanded from television shows to theatrical films, a *Trek* movie has earned recognition from the media's most prominent association of industry peers, the Academy of Motion Picture Arts and Sciences.

At the 82nd Annual Academy Awards held on March 7, 2010 in Los Angeles, the 2009 *Star Trek* movie earned a single Oscar out of its four nominations in technical categories. Barney Burman, Wendy Hall, and Joel Hefron shared the award for Best Achievement in Makeup. The Oscar was presented by infrequent *Star Trek* fan Ben Stiller, who was made up to resemble a *Trek* from the *Kluge* series.

Speaking backstage to reporters after receiving the Award, Hall said, "I think we have a whole new generation of fans, and that was one of our goals. We wanted our *Star Trek* to appeal to the current fan as well as a new generation, a younger generation - and kind of a younger, hipper *Star Trek* fan, if you will. It's fantastic - fantastic for the whole franchise."

The 2009 *Star Trek* movie continued to earn nominations in February, this time for the Saturn Awards given by the Academy of Science Fiction, Fantasy & Horror Films. The movie is up for awards in six categories: Best Science Fiction Film, Best Director, Best Writing, Best Makeup, Best Production Design, and Best Special Effects. In addition, the *Star Trek* Original Motion Picture Collection was nominated for Best Collection.

Steven Spotlight, the children's and young adult licensed publishing imprint of Simon & Schuster, and sister company of *Star Trek* Book Worms Pocket Books, has announced plans to publish two new YA *Star Trek* Hardcover novels set in the continuity of the 2009 *Star Trek* movie. Planned for simultaneous publication in November 2010, in both hardcover and paperback formats, the age-12-and-up novels will be written by Rudy Joseph. ("The Sacred Chalice" from *Star Trek: Shards and Shards: The Motion Novelization*) and Rick Berke (*Spy Gear Adventure: G.I. Joe Movie Storybook*)



Oscar statuette by Michael Ochs

TREK-INSPIRED NASA POSTER



Borrowing inspiration from a piece of 2009 *Star Trek* promotional art, NASA has created a new poster for STS-134, the final flight of the space shuttle Endeavour, and the mission that will bring the American 28-year

Space Transportation System program to a close. The poster features Commander Mark Kelly, Pilot Gregory B. Bressi, Mission Specialist Michael J. Smith, Greg Chamoff and Andrew Feustel, and Roberto Vittori,

astronaut from the European Space Agency.

Scheduled to launch July 28, 2010, at 7:51 A.M. EDT, STS-134 is expected to be a 30-day mission to the International Space Station.

STAR TREK ONLINE UPDATES



In March, Cryptic Studios released an update for *Star Trek Online*, entitled *Season 2: Common Ground*, with a number of new features and perks. Included among these new items: an expansion of Player-versus-Player (PvP) gameplay, where players can face one another in Starfleet war games, new customization options, including off-duty uniforms and new hairstyles; a new Klingon ship, the *A'Thous* battle cruiser, as well as Klingon ship customization options for the *Bird of Prey* and the *Raptor*; new missions, including a Cardassian *Tric-Trac* siege of Deep Space 9, and new starship combat skills.

For Lifetime Subscribers, the update features a number of exclusive perks, including the Captain's Table, an exclusive player social area available to both Federation and Klingon captains.

In addition, a number of new items are available for purchase in the Cryptic Store on the *Star Trek Online* web site, including: playable T'Pol, P'ol, and Higelium character options; Federation ship variants, to allow players put a new spin on old favorites; and various bridge configurations for both Klingon and Starfleet ships.

For a complete list of the new features included in *Season 2: Common Ground*, visit startrekonline.com



ACCLAIMED SPACE ARTIST ROBERT T. MCALL DIES

Robert T. McCall, the inspirational artist of numerous space exploration paintings for NASA, as well as the poster art for 2001: A Space Odyssey—and who was an illustrator for *Star Trek: The Motion Picture*—died on February 25, 2010 of heart failure. He was 86 years old.

McCall's most famous work is widely regarded to be "The Space Shuttle, A Cosmic View," the six-story mural at the National Air and Space Museum on the National Mall in Washington, D.C., depicting events from the creation of the universe to men walking on the Moon, seen by an estimated 10 million people each year.



STD INSPIRES WORLD RECORD ACHIEVEMENT

As part of the launch festivities for *Star Trek Online* in the United Kingdom, STD publisher Alan partnered with Nimco Randall to organize the "largest gathering of *Star Trek* fans dressed in character" on London's Millennium Bridge on Valentine's Day, 2010, achieving a new world record with 95 fans in costume. This is the first time Guinness World Records have been called upon to adjudicate such an event. Gus Davies, editor of the Guinness World Records Gamer's Edition said, "We're pleased to add this category here in London and hope other *Star Trek* fans around the world will come forward to break this record again."

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SHATNER HONORED

Original Captain Kirk actor William Shatner will be honored with a Lifetime Achievement Award in June, 2010 at the annual Becht World Television Festival.



"After more than five decades in the business," said the official announcement, "Shatner has continually leveraged his fame to build enduring properties as actor, producer, author, recording artist, screenwriter and spokesperson."

The Festival, which is held in the Canadian Rockies, honors excellence in international television, and provides a global platform for industry members to network, discuss, debate, and explore current issues and challenges.

The veteran Trek actor has recently embarked on a new venture: a genre-themed social networking site called *MyOuterSpace.com*.

Divided into specialized areas of creativity (known on the site as "Planets"), *MyOuterSpace.com* hopes to attract talented individuals in various creative fields for possible recruitment into virtual production companies (known on the site as "Starships") to collaborate on projects. Each Planet is overseen by a "Governor" and each Starship is run by a "Captain." At press time, John Faves, veteran production artist on numerous Star Trek TV series and feature films, had signed as Governor of Andros, the Planet for dragons and illustrations.

According to the site's mission statement, delivered personally by Shatner, "*MyOuterSpace.com* is a Sci-Fi Social Network for those with a passion for the arts. Whether you are a fan of Sci-Fi, Horror or Fantasy, or seeking a career in the Science Fiction industry, *MyOuterSpace.com* has much to offer. Register on the Planet that hosts your talent, fill out a profile and connect with others in your field. Submit your resume for a Starship project that needs your talents. Whether you are an actor, writer, animator or gamer, *MyOuterSpace.com* has a home for you. Creative talent, be sure to register on the Planet that hosts your specialty, and you may be selected by a Captain to join his/her Starship Crew. Nations won't be able to participate on a Starship Project unless they become a citizen of a United Planet. I will be monitoring all Starship projects, and reviewing each Captain's Log, where progress will be recorded each step of the way. The Captains will seek out new talent on the various Planets to build a winning team. There are six Starships ready to crew-up and develop a dynamic entertainment production, so register now, participate, and keep your eyes on the stars."

NEW TREK TOYS

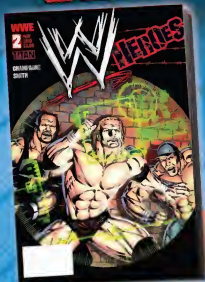
At last February's Toy Fair, the annual toy industry trade show held in New York City, a number of upcoming Trek toys due for release in late 2010 and 2011 were previewed by Diamond Select Toys (DST). New ships and props include the Excelsior-class U.S.S. *Enterprise*, NCC-1701-B; the Klingon Bird of Prey; and the Klingon Disruptor (Star Trek *VI* version).

DST is also expanding the Trek Minimate line with a battle-damaged Spock packaged together with a matching-scale *Galileo* shuttlecraft.

Announced additions to DST and EMCE Toys's retro-style action figures (modeled on the classic Mego Trek line) include Captain Christopher Pike and Vina in her Orion persona from the pilot episode "The Cage," as well as Nurse Christine Chapel, and the Salt Vampire featured in the episode "The Man Trap."

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SIZE ISN'T IMPORTANT

One of the most remarkable things about Starfleet insignia communicators is their ability to receive and broadcast signals over enormous distances without any external antenna. The length and thickness of antennae for today's mobile devices contrasts to be a major engineering

headache, and often dictates the physical size and shape of phones and radios. However, thanks to work carried out by the National Institute of Standards and Technology in the US, devices may soon see a dramatic reduction in size while keeping, and even improving, their ability to send and receive digital information.

It's all down to the use of newly created meta-materials, which have unusual, and highly useful, properties due to their unique microscopic structures. Normal antennae have to be at least half the size of the signal wavelength but because they're able to radiate up to 95 per cent of a received radio signal back out, the new materials only need to be 1/50th. Present experiments are already in the realm of Starfleet communicator size – the latest prototype has a metal wire antenna printed on a piece of copper less than 65 mm square, and it is expected antennae will get smaller as materials become refined.



FUSION POWER MORE THAN AN IMPULSE

From the earliest Soviet Vostok and American Project Mercury designs, all space-traveling vehicles have relied on two forms of propulsion – a primary drive to deliver main thrust, and a secondary system to control more delicate maneuvers. Spaceflights have used impulse-propulsion systems allowing faster-than-light and sub-light travel along with a Reaction Control System, and while the physics of warp drive is yet to be proven, the quest to develop fusion reactors, on which Starfleet's impulse systems are modeled, is increasing in pace.

Recent experiments at Lawrence Livermore National Laboratory's National Ignition Facility (NIF) have successfully demonstrated the fusing of deuterium and tritium nuclei when bombarded with the energy of 502 powerful laser beams. The key is in the fact that, as the nuclei smash together within the hot plasma contained inside its tiny test chamber, far more energy is released than required to power the laser beams initiating the reaction. This is the goal of fusion researchers, to ignite and then maintain a self-sustaining nuclear reaction that can then be harnessed for the generation of electricity or other forms of power – just like our sun and other stars. The use of lasers to trigger fusion reactions isn't a new idea, but

their tendency to lose energy when the beams scatter has been a continual problem. However, by controlling the way through Laser Powered Interaction, or LPI, the team at Lawrence Livermore adjusted the individual laser wavelengths being fired into the test chamber to successfully initiate the reaction.

Over at Massachusetts Institute of Technology, a United States Air Force-sponsored team is investigating electric propulsion for maneuvering thrusters rather than chemical-based reaction systems. Starship Reaction Control Systems rely on miniature fusion reactors coupled to their own power supply, but the concept is basically the same – by generating and then controlling the ejection of particles, spacecrafts; in the case of MIT's area of interest a satellite, can make changes in altitude, maintain relative position in orbit or, by scaling up the size of thruster, use it to travel interstellar distances.

At the heart of this technology is the discovery of exotic liquid ion sources which will fuel a series of revolutionary 'micro-thrusters' to be incorporated into new satellites. Igniting fast-moving ions, it is hoped this 'ion drive' will completely replace the much larger and less efficient chemical systems, and a fully working prototype is expected within the next six months.

FIXING A DRINK WITHOUT THE HEADACHE

It's hard to say whether history would have been changed if Delvin Cadmore hadn't been drinking heavily the night before he flew at warp speed for the first time, but it's certain Deanna Troi would have felt far better had she stuck to Spidebeel rather than very strong tequila during her drinking session with the eccentric genius. Spidebeel's ability to deliver the same intoxicating effects with none of the problems associated with alcohol is a goal shared by many scientists, and recent studies by Professor George-Ji Geor at South Korea's Chonnam National University have taken an important step closer to the production of hangover-free alcoholic drinks.

His team's experiments have concentrated on the amount of dissolved oxygen concentrations present within alcohols, more specifically, the water used to make beverages. Because of the way the body metabolizes alcohol, these trials have found the higher the concentration of dissolved oxygen, the

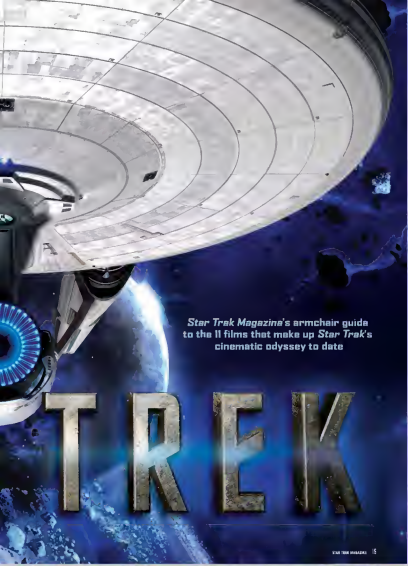
faster the body breaks down alcohol in the blood – leading to a reduction in side effects and the ability to sober up faster. There is a drawback: current oxygen-rich drinks are only effective up to 20 days after bottling, and only 70 minutes after opening – but it's a promising start.



A dramatic low-angle shot of the Starship Enterprise from Star Trek: The Motion Picture, showing the saucer section and the nacelles against a deep blue space background with some nebulae. The ship is angled towards the right, with its iconic blue engine glow visible on the right nacelle.

*"Space, the final frontier. These are
the voyages of the Starship Enterprise.
Her ongoing mission: to explore strange
new worlds, to seek out new lifeforms and new
civilizations, to boldly go where no one
has gone before."*

STAR



Star Trek Magazine's armchair guide
to the 11 films that make up *Star Trek's*
cinematic odyssey to date

TREK

STAR TREK

THE MOTION PICTURE

THE LONG AND WINDING ROAD



One thing is certain: *Star Trek: The Motion Picture* will forever and always be unlike any other *Star Trek* feature film. And we're not even talking about what's on the screen.

When it opened in 1979, TMP was as much a moment of victory as it was a movie - and therein lies the core of its love/hate standing in film history and fans' hearts alike. Maybe it wasn't the most critically received film in Hollywood, or even the franchise, but TMP could not escape the fact that it was more than a mere movie. It was the dramatic end of a 18-year quest, the liberation of an oppressed minority - that ever-expanding swarm of Trek fans who had been agonizingly deprived of their passion when NBC canceled the show in 1969.

We kids about the "liberation" idea, but more enter the 1960s-70s in America were all about social movements - forward-looking, youth-driven ones at that. It's no wonder that "Star Trek Lives!" was not just a slogan but a battle cry, the best-selling button and bumper sticker at the convention "Bacon Moon" of the 1970s - as well as the title of a 1975 book about the whole Trek fan phenomenon.

Yes, *Star Trek* fandom in its first decade was as much about proving NBC wrong and clamoring for a rebirth as it was about typical fan worship. First came the long-winded animated *Star Trek* for NBC's Saturday morning - and, finally, in 1975, announcement of a modest feature movie.

For good and bad, *The Motion Picture* you see today is also a product of two existing landmarks: the first time a long dead television series had been resurrected for the big screen (with all the old-school grudge between film and television worlds in play), and the first response by Paramount in the new Hollywood sci-fi "space race" that erupted after *Star Wars*, then went into even higher orbit the next year by incredible box office for *Close Encounters of the Third Kind*. And visual effects - you had to have the latest in visual effects.

The result? Paramount had not only the eddies of a "dead" 10-year-old TV show and cast to accommodate up front, but also seen as to how best exploit it all on a rapidly changing sci-fi landscape. That modest \$5 million movie of 1975 had given way to a small-

screen rebirth as *Star Trek: Phase II*, thought for the new Paramount "Fourth network" in 1977 only to be bumped back again, when the network had failed, to major motion picture status in the scramble to jump aboard the studios' sci-fi bandwagon.

These famously possessive Trekkers and Trekkies were also incredibly patient, as headfakes out of Hollywood told of writer after writer, plan after plan passing under the *Star Trek* spotlight for over three years. With so much money and prestige riding on *Star Trek: The Motion Picture*, you'd think its evolution would be handled with kid gloves. But today's Trekkers should know that what finally got green-lighted as TMP was merely the bare-crunched decision to simply use what would have been *Phase II*'s two-hour pilot episode, "The Thy Image" - including the characters of Decker and Ilia, originally created to be new series regulars.

Ballyhooed TMP came with a firm and pre-sold premiere date of December 7, 1979, and most of the movie's shortcomings stem from that ticking clock. Too many hands involved, with daily and even hourly page

STAR TREK
THE MOTION PICTURE

OF PICTURES

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"Captain Kirk
has the utmost
confidence in me."

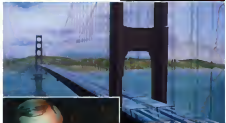


script was not locked until four months after filming began. Then, with ILM get to work, came the score of Robert Abel's midwestern King as visual effects chief and the hiring of Doug Trumbull, along with literally megapixel effects veterans and scripters in Hollywood to "get 'er done" to meet that December 7 date. It was an insane deadline crunch crisscrossed with film reels literally shipped wet to the theaters, barely arriving on time.

As it is, TMP's movie famous as the biggest movie budget to date, with a \$35-going-on-\$40 million print-after dubbed as "Starbuck" — unfairly so, since all the millions of accumulated Phase II costs had been swept into that tally as well.

"From the time it was announced at the largest Paramount press conference since *The Ten Commandments*, *Star Trek: The Motion Picture* was treated like royalty."

That big-screen budget upgrade for TMP also allowed the revolutionary makeover of the bumpy-headed Klingons from their low-cost, smooth-headed brethren of TV — the change that ignited years of fan debate (until *Enterprise* finally explained it all in 2005). It's the outing that first established Starfleet Command as being clearly headquartered in San Francisco, via beautiful water painting work by Matthew Yurckich. And, this film holds the first glimpse of the "rubber hand" soap-to-wax wheel, thanks to better budgets — an instant trademark for all Starfleet ships to come.



Still, as the first-ever "new" incarnation of any *Star Trek*, TMP brought out equal parts of shock and awe at all the changes wrought. No more Technicolor sets and costume director Robert Wise went for the 20th-century dramatic approach to palette, clearly trying not to blind a big-screen audience with those equally big splashes of color. And no more small-budget, smooth-sided filming limitations, even here the visual effects crew. *Star Wars*' influence on design had Parker put an end to that. Matt Jefferies' "nefs" design of the NCC-1701 got a feature makeover, as did the Klingon battle cruiser and generally anything else existing through *Star Trek* space.

All of these visual landmarks caught on — all except for macabre macabre. The TMP uniforms turned out to be extremely uncomfortable to wear and live in, so much so the cast rebelled against them and threatened not to sign for a sequel movie. What's why the padded pantsuits and T-shirts were never used again — and why doctors remained starked, unaided, until the recent *Tropics* sacrifice.

From the time it was announced at the largest Paramount press conference since Cecil B. DeMille unveiled *The Ten Commandments*, *Star Trek: The Motion Picture* was treated like royalty — including a licensed merchandise program to match the *Star Wars* frenzy. Although toy and other sales failed to match the effort, the TMP program guided one lasting change: the book license transferred to Paramount's sister company, Pocket Books/Glenn and Schuster. And Pocket's very first *Trek* novel was itself unique: a movie novelization penned by *Star Trek* creator Gene Roddenberry himself, the only time a *Trek* film story writer took the chance to do so and deliver around backing himself.

Of course, for viewers just catching up, the twists and turns behind any *Star Trek* production are only context, if that. For anyone brought in by last year's movie who venture out to check past *Trek*, like many career-long movie critics, the third act of TMP still tops amid all the reaction shots to *Viper* — even with the monumental re-eds, added ambient sound, and new FX footage of Wise's 2000 "Director's Edition" DVD to follow his own vision cut short by the original cramped schedule. Eventually, they'll also see the film roll comes off as even more "gray" than *Enterprise* — or they may wonder why TMP stole the TV theme for its own.

Even so, in the end the plot provides as puzzling a nut to chew on as in any *Trek* film — the meaning of life — and for a mingling of reviewers provides as thoughtful a self-fulfilling promise as any film. Most of all, the numbers don't lie. *Star Trek: The Motion Picture* rode a decade's worth of post-up legal obscurity — and raked in \$136 million worldwide at the box office, more than any other *Trek* title until *J.J. Abrams'* *What's more*, its \$21.5 million opening weekend take broke the U.S. record at that time — and made certain, despite the disappointment, that a *Star Trek* sequel was all but a sure thing.

That... and we finally got our belts on the bridge!

Larry Nemecek





CRITICS' VERDICT: STAR TREK: THE MOTION PICTURE

Never a favorite among film critics in its day, *Star Trek's* first foray into big-budget movies received plenty of attention, but very little love. Dave Kehr of the *Chicago Reader* called it "blandness raised to an epic scale" and described screen legend Robert Wise's direction as "bloodless." Citing its "feeble" story, "impenetrable" dialogue and troubled production history, Richard Schickel of *Time* described the film as "Nothing but a long day's journey into ennui."

The *Chicago Sun-Times's* Roger Ebert's criticisms were less scathing, and his overall review was fairly positive: "*Star Trek: The Motion Picture* is probably about as good as we could have expected. It lacks the dazzling brilliance and originality of 2001 (which was an extraordinary one-of-a-kind film). But on its own terms it's a very well-made piece of work, with an interesting premise... My inclination, so I sit down in my seat and the stereo sound surrounded me, was to relax and let the movie give me a good time. I did and it did."

DATA LOG

The Human Adventure Is Just Beginning

FEATURING:



Kirk



Spock



McCoy



Scutzky



Sulu



Uhere



Orlowsky



Dr. Chapel



Chief Riker

"Why is any object we don't understand always called a 'thing'?"

Dr. McCoy

GUEST STARRING:



Capt. Will Decker
(Stephen Collins)



Lt. Ilia
(Persi White)

Writers:
Harold Livingston
from a story by
Alex Deen Foster

Director: Robert Wise

Released: USA: December 8 1978
UK: December 20 1978
Australia: January 1 1980

First weekend: \$11,826,421
Worldwide gross: \$138,000,000

Eye of the Beholder

Star Trek: The Motion Picture: What Really Happened

They were the fans whose campaigning saw the original series of *Star Trek* renewed for its third TV season. John and Bjo Trimble explain why the long-awaited *Star Trek: The Motion Picture* failed to live up to Trekkers' expectations...

Star Trek: The Motion Picture seemed doomed from the start. It was the stepchild of Paramount's vacillating decisions, a TV-series planning first. The Powers That Be (PTB) decided on another TV series, then they thought a movie would be a better idea, then they recoiled back to a TV series. They went so far as to buy story ideas for the series, before deciding not to do it.

As we all know, the studio should have started making movies right after the TV show cancellations, but instead wasted nearly 10 years while the actors aged. Had they started early, we would be up to *Star Trek 22* at least! Instead, Paramount decided to sideline *Star Trek*, to the extent that Gene Roddenberry couldn't even get his calls returned.

Then came the smash success of the first *Star Wars* film, which resulted in the president of Paramount receiving a call from the chairman of Gulf & Western, owner of the studio, asking if they didn't own "a property like that". Suddenly, Roddenberry's calls were being returned, and PTB decided on a feature film. It was worldwide sighs, "At last!" and looked forward to a wonderful film experience.

Of course in the usual Hollywood wisdom of knowing absolutely everything, PTB decided that since they already owned some story ideas, they'd just use one of those. The script-writing choice, Harold Livingston, was someone who had never worked with *Star Trek*, had never written science fiction and who wanted to write a script for "meringue" to him, "not just for Dick Fliss".

The studio has never understood a really great *Star Trek* movie could be enjoyed by the general public as much as the Trek fans. We are fairly certain that one does not have to be a CIA agent to enjoy an action-packed movie on that subject. We know for a fact that *Pirates of the Caribbean* was enjoyed by far more people than just professional pirates.

In a political move to mollify Gene Roddenberry as much as possible, Paramount chose an old-timer in the film world to direct the movie. Robert Wise was not a watcher of *Star Trek* episodes but his name carried a great deal of prestige. Wise approached the first Trek film as he would any other, with precise planning and his own view of the *Star Trek* universe.





Two areas where this particularly showed was his telling costume designer Robert Fletcher that he did not like those bright red uniforms. Wise felt that the garb should be in pastel hues, and so should the starship. He was the only one who did not understand that living for five years in an entirely colorless studio would drive most of us around the bend.

"Wise felt that the garb should be in pastel hues, and so should the starship... It left *TMP* visually dull. The drab ship and costumes gave viewers nothing to fall in love with."

However, Wise's reputation was such that Paramount let him do whatever he wished. So the *Enterprise* was painted in muted tones. The colorful uniforms were scrapped (until the next movie), and everyone wore unflattering and unimpressive white, gray, beige or light brown. It left *TMP* visually dull. The drab ship and costumes gave viewers nothing to fall in love with.

Script problems showed up almost immediately. Still nobody could see that there would be a strong reaction when beloved characters said and did totally uncharacteristic things that puzzled and annoyed *Trek* fans. The non-*Trek* audience was not too impressed with Kirk's snarling high-handedness, either.

The arty aspects of the film were not right for *Star Trek*, as any fan could have told the studio. The non-*Trek* public was put off by floating heads and other obscure effects. Indeed, people still ask, "What was that all about?"

When it came to the special effects, Paramount first approached Doug Trumbull, famed for his work on *Silent Running*. He told them that he wasn't too interested due to a couple of other projects he wanted to do. This was a gambit. Paramount was supposed to come back with an offer: If he'd do the *Trek* film, they'd back one or more Trumbull projects. This is the Standard Opening Procedure in Hollywood. Apparently, *Trek* didn't recognize this tactic, so they looked around for another effects house.

The company they chose had only produced a couple of spectacular but short TV commercials, never a full-length feature film. However, this eager company pestered the nose and Paramount bought it. Unfortunately, they produced a low-cost bulk instead. By the time the very short reel of shoddy effects was delivered, Paramount had already contracted for a film release date for the film.



Caught between a rock and a hard place, the studio was forced to authorize a frantic last-minute roundup of Hollywood's major special effects people to get the film done in time. Many of these were working on other films, so they would leave one job, go to Paramount to work into the wee hours on TMP, sleep a few hours in nearby motels, then arrive at their regular jobs early next morning.

So if you've ever wondered about the extraordinary long credits list for this movie, it's because Gene Roddenberry insisted that everyone who worked on it be credited. He told Paramount, "We'll include the family dog if it had anything to do with getting this film into theaters!"

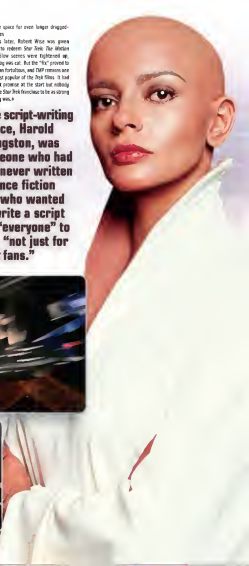
The unfortunate result of paying for so much effects work was that the studio wanted to see as much of it as possible to get its money's worth. This meant gorgeous but unmemorable views of really great effects that did nothing to forward the plot. Fans as well as the general public would really not be impressed by this.

Throughout, Robert Wise carefully and methodically directed a seriously flawed *Star Trek* script and herded everyone toward a finished, if not very exciting, movie. There were certainly enough factors that could have been, and should have been, action-packed and exciting. Instead, actors just stood and stared at each other for far too long, or stared

into outer space for even longer dragged-out minutes.

Years later, Robert Wise was given a chance to redeem *Star Trek: The Motion Picture*. Slow scenes were tightened up, some dialog was cut. But the "fix" proved to be less than fortuitous, and TMP remains one of the least popular of the *Trek* films. It had such great promise at the start but nobody wanted the *Star Trek* franchise to be as strong as it really was. ■

"The script-writing choice, Harold Livingston, was someone who had had never written science fiction and who wanted to write a script for "everyone" to like, "not just for *Trek* fans."



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STAR TREK II THE WRATH OF KHAN

LIFE FROM LIFELESSNESS



For nearly half a century, *Star Trek* has endured. But when the franchise first escaped its modest television roots and *Star Trek: The Motion Picture* premiered in 1979, conventional wisdom held that fans would come out to theaters to see it, no matter its quality; upon watching the over-budget, critically derided film, though, they could not be counted upon to pay to see a sequel. After TMP's theatrical run, the prospects for a follow-up seemed less than assured.


But the brain trusters at Paramount Pictures decided that if a second, better *Star Trek* film could be made for much less money, fans might still make it a hit. The executives selected a new executive producer, Harve Bennett, and scheduled *Star Trek II* for a June 1982 release. He commissioned a screenplay, but by early 1982, five drafts by five different sets of writers yielded not a single viable script. Just days before the visual-effects house required a screenplay in order to be able to make the release date, Bennett had nothing to give them. If the deadline for the VFX passed, Paramount would have to relinquish its schedule for ST II's opening, thus throwing the entire project into doubt.

Enter Nicholas Meyer. A writer with limited credits and only a single foray into directing, he also had neither familiarity with, nor appreciation for, *Star Trek*. But Bennett screened a number of episodes for him, including one featuring a genetically enhanced tyrant maneuvered from late 20th Century Earth. Placed convincingly by Ricardo Montalban, the dramatic character of Khan suggested a possible villain for the next film. In just 12 days, Meyer managed to collate the best aspects of the five failed scripts, add to them, and complete a screenplay. The studio loved it, putting *Star Trek II* back on track. (For various reasons, Meyer would end up taking no writing credit.)

On 4 June 1982, *The Wrath of Khan* debuted to largely positive notices, with many critics comparing it favorably to its forebear. Janet Maslin of *The New York Times* opened her assessment with a rebarb echoed in numerous other reviews: "How this is more like it... it's everything the first one should have been and wasn't." Audiences agreed as well, with the second *Star Trek* film here earning more of a profit than the first.

The *Wrath of Khan* included many elements instantly recognizable to *Star Trek* fans: the triumvirate of Kirk, Spock, and McCoy at the center of the action, surrounded by their familiar shipmates; the verbal jousting between Spock and McCoy, the U.S.S. Enterprise; a returning villain; a sense of humor; and a story that embodied themes that spoke to the human condition. The tale also moved the *Star Trek* universe forward, trapping further ahead in time than had ever before occurred. Taking place approximately a dozen years after the events of the first film, this afforded the benefit of advancing the ages of the characters much closer to those of the actors who portrayed them. *Star Trek II* also allowed several of its characters to grow in significant ways.

That major character growth eased the playing field for aficionados and those unfamiliar with the franchise. Despite the *Star Trek* milieu and all the corresponding details suffusing *The Wrath of Khan*, Meyer wrote and directed the film so that it required absolutely no prior knowledge of *Trek* either to understand or to enjoy it. Indeed, many of the details

STARTING
THE WRATH
OF KHAN

*"Let me show you
something that'll
make you feel young
as when the world
was new."*

with the film are new even to long-time fans. Twelve or so years have passed since the end of TMP, with little indication of what transpired during that time. Admiral Kirk no longer commands a starship, but serves Starfleet in a deskbound capacity. Spock has taken a teaching position. Dehner has been promoted to executive officer aboard another, heretofore-unknown vessel. A new character, Lieutenant Sautik, has been added to the mix. A long-ago love affair is revisited, and with it, the unexpected existence of a son. All of these elements, as well as others, are new not only to the uninitiated, but also to the cognoscenti.

"Meyer wrote and directed the film so that it required absolutely no prior knowledge of *Trek* either to understand or to enjoy it."

For that reason, *The Wrath of Khan* succeeds or fails on its own merits, a fully self-contained tale, within but not constrained by the larger framework of *Star Trek*—and the film succeeds. The themes of aging, life and death, and loss, unlike *ST IV* with its accessibility and significance: One of the aspects of *Star Trek* that has contributed to its popularity through the years has been its use of science-fiction tropes to comment on humanity in general and on present-day society in particular. In the case of *The Wrath of Khan*, those themes are both personal and universal.



Writer-director Meyer also lent the production a fleshy air, at the same time underscoring the film's exploration of growing old and of facing death. For his birthday, Kirk receives a copy of *A Tale of Two Cities* from Spock, and a star of *Khan's* library includes *Moby Dick*, *Paradise Lost*, and *Paradise Regained*, the *Iliad*, and *King Lear*. Kirk quotes from the Dickens classic, and *Khan* from the Melville opus. Of more importance, aspects of all these works serve to reinforce various aspects of the film, from the nature of self-sacrifice for the good of another, to the self-destructiveness of obsessive hatred.



Meyer also evokes fine performances from his principal actors. Occasionally maligned for his dramatic powers, William Shatner here brings Kirk to life as a real person, with fears and disappointments, hopes and desires, heroic traits and human flaws. Learned Klingon oratorics Spock can only as the over-the-top Vulcan, but as a three-dimensional man who understands and has become comfortable with who he is, Ricardo Montalban kills the vengeful *Khan* with ease and passion, intelligence and strength, and an *Moby*-like mania. In her film debut, Kirstie Alley brings a believably distressed emotionalism to the half-Vulcan, half-human Sautik.

The plot of *Star Trek II* flows naturally from beginning to end. *Wunder* dances throughout the film, as does the notion of hope, providing strong counterpoise to the more serious story developments that bring pain. In a similar vein, dramatic action sequences are artfully juxtaposed with character-driven

moments. Solid editing helps move the story along at an involving pace, effectively capturing the exceptional camera work.

The movie also looks good. Top-notch visual effects present the audience with realistic starships, space stations, planets, and a stunning, colorful nebula of particular note, *The Wrath of Khan* showcases the "Genesis Effect," the very first film sequence wholly generated by computer. Additionally, newly designed Starfleet uniforms dress the characters in attractive and credible quasi-military garb, the raptur wardrobe of *Khan* and his minions also satiates. All of the sets—ship interiors, laboratories, Kirk's apartment—do not seem outsized or overdone, having instead to the most plausible.

Star Trek II received not a single Academy Award nomination, presumably owing to its television pedigree. Still, it could reasonably have competed in a number of categories, including Supporting Actor, Original Screenplay, Editing, Costume Design, Original Score, and Visual Effects. At the box office, it started the sixth highest gross of 1982, as well as the biggest opening weekend that year.

It can be argued that *The Motion Picture* elevated *Star Trek* from its humble beginnings, bringing it from the past to the present, and allowing it the opportunity to continue. But the second film actually concerned the franchise's waiting as an ongoing entertainment concern. It did this not just because *The Wrath of Khan* succeeded as good *Star Trek*, but because it succeeded as good drama, as a film that could be enjoyed not just by fans, but by all moving persons.

David R. George III





CRITICS' VERDICT:

STAR TREK II:
THE WRATH OF KHAN

Better received than *The Motion Picture*, *Star Trek II* remains a favorite among critics to this day. Janet Maslin of *The New York Times* called *ST II* "a sequel that's worth its salt. The second *Star Trek* movie is swift, droll and adventurous, not to mention appealingly gadget-happy. It's everything the first one should have been and wasn't."

The BBC's Nick Cramp wrote, "Director Nicholas Meyer maintains a masterful grip on the proceedings. He handles action, suspense, and tragedy with equal aplomb. The action is aided by the witty, literate script. Themes of pursuit, death, and regeneration are skilfully woven together."

An uncredited review in *Variety* called it "a very satisfying space adventure, closer in spirit and format to the popular TV series than to its big-budget predecessor."

But perhaps the most concise praise for the film came, amusingly, years later, within the dialogue of "The Foundation," a 1998 episode of *Seinfeld*, when an emotional George Costanza (Jason Alexander) thoughtfully mused, "That was a helluva thing, when Spock died."

DATA LOG

At the End of the Universe Lies the
Beginning of Vengeance

"Khan! I'm
laughing at the
'superior intellect.'"

Admiral Kirk

FEATURING:



Kirk



Spock



McCoy



Scotty



Ilia



Ilia



Ilia

Commander
KirkGUEST
STARRING:Khan
Ricardo Singh
(Ricardo Montalban)Ilia
(Persi Fraiman)Carol
Menzies
(Ilia Singh)David
Menzies
(Ilia Singh)Captain
Trell
(Paul Winfield)

Writers: Jack B.
Sowards from a story
by Hans Gessert and
Jack B. Sowards

Director: Nicholas Meyer

Released: USA: June 4, 1982
UK: July 16, 1982
Australia: August 12, 1982

US first weekend gross: \$14,347,221
Worldwide gross: \$86,800,000



OF SEQUELS, SONS AND STARSHIPS



The year 1984 was memorable at the box office for its comedies (*Nine to Five*! *Top Gun*, *Answering the Phone*, and top owner Beverly Hills Cop) and classic coming-of-age films like *Splash*, *Stand by Me*, and *The Karate Kid*, as well as the magical mega-hits *Footloose* and *Purple Hearts*, and the Oscar-winning *Amadeus*.

But while *Star Trek IV: The Search for Spock* was one of the Top 10 box office earners for the year, its release avoided a plethora of hot banking and sci-fi films, many of which would go on to be considered classics, such as *Splash*, *Indiana Jones and the Temple of Doom*, *Shogun*, *Gremlins*, *The Last Starfighter*, *The Adventures of Buckaroo Banzai Across the 8th Dimension*, *The Terminator*, *A Nightmare on Elm Street*, *Stomach and Dune*, did not help it. Nor did the fact that the film is so dependent on the stories and relationships it rebuilt up, that one cannot come into it uninitiated and take much away from it. This one is strictly for the fans and even many of them don't really care for it. Too much a piece of a larger puzzle rather than an independent work that stands on its own, *ST IV* is best viewed as part of the trilogy formed by *Star Trek II: The Wrath of Khan*, *ST IV*


and *Star Trek V: The Voyage Home* rather than by itself. It is telling that the first few minutes of *ST IV* are a replay of the final few minutes of *ST II*. It is very much the second half of the story that began in that movie—to the extent that it could reasonably be called *Star Trek II.5*. It both completes the story from *ST II*



and simultaneously serves as the middle chapter of a trilogy comprising the tale of Spock's death, rebirth and resurrection of body and soul as well as the tale of the wounding of the *Enterprise*, her destruction and her rebuilding.

While *ST II* and *ST IV* are considered two of the finest examples of *Star Trek* films, *ST III* is lesser regarded and yet it is the necessary bridge between the other two movies. Stories that must happen for the sake of the larger story arc occur in *ST III*—Spock returns but that return is incomplete, and without Spock's presence and guidance, Kirk charges down a path that will threaten his career. A repeated theme throughout the trilogy is the observation that Kirk should never have accepted promotion to admiral and left command of a starship. *ST IV* would deal with the repercussions of the unadvised actions Kirk takes in *ST III*.

This film questions who Kirk is without Spock, and indeed what *Star Trek* can be without Spock. And perhaps it answers even Leonard Nimoy's own question of who he himself is without *Star Trek*, as after the death of Spock in *ST II*, he was prepared to finally leave the *Star Trek* universe behind him. Yet he was enticed to return by the opportunity to guide the next incarnation of the *Katana* from behind the camera. His success in directing *ST IV* would lead to his also directing *ST V*, the continuation of this story.



"How many have
paid the price for
your impatience?
How many have
died? How much
damage have you
done? And what
is yet to come?"

STAR TREK
THE SEARCH FOR
SPOCK



The themes of age and purpose from *ST II* would continue to play out in *ST IV* with the aging Enterprise standing strong as a metaphor for the aging of the Star Trek franchise itself — was there life still in it or was it played out?

The story focuses on the brotherly bond between Kirk and Spock but allows the Spock and McCoy brotherly relationship its moments as well. The laughs that fathers will go to for their sons are illustrated in Kirk Kirk's interactions with David and Sarek's actions on behalf of his son Spock.

"The Search for Spock may be the most emotional of all of the Star Trek films and certainly the one that is the most relationship-driven."

ST IV is heavy with acts of sacrifice and loss. A karmic balance plays out so that in *ST II*, Kirk loses Spock but gains his son, David, while in *ST III*, Kirk regains Spock and loses David and the Enterprise — and in a sense, Kirk is responsible for both of these losses. Yet the sadness of the events of *ST III* are contrasted with moments of great humor. This heart would become the predominant focus of *ST IV*, but as the middle chapter, *ST IV* suffers the transition from a dramatic film



(*ST II*) to a comedic one (*ST IV*) by nesting moments of tragedy with moments of levity that lead to an awareness of loss. But within those moments of humor come some of the best character bits for the supporting cast living off the film. The escape sequence of the crew rescuing McCoy and stealing the spaceship shows their strength is in their friendship and relying to one another and in relying on that strength, they can accomplish almost anything.

A benefit of being a continuation of the story of *ST II* is that *ST IV* is not only allowed repeatedly to piggyback to the best moments and dialogue of the previous film but can re-use production elements which save both on continuity and practical/budget-savers such as costumes, sets like Kirk's apartment and Spock's quarters, and prop-like Spock's casket. This re-use would continue into *ST V* with such elements as the Klingon bird



of Porg and the Earth Speedoek model along with many of the same costumes being featured again.

While *ST II* cast member Morton Rutnick returns as David, Willelmy did not return as Sarek. Instead, Tobin Curren was cast as the role (which she would repeat in *ST IV*). While Alley brought a shimmering sensuality to the character, Curren's take on the role is more cerebral, restrained and traditionally Vulcan.

A new addition to the cast of *ST IV* is Christopher Lloyd who less than successfully assimilates into the Star Trek universe. Whether it's the sheer impossibility of following Ricardo Montalban's Khan as a villain, or the fact that Lloyd is better known as a comedic actor and is therefore hard to take seriously as a threat to Kirk, Lloyd would struggle to be a convincing Klingon warrior. His puppet/spacer-dog doesn't help either.

The film's credits do not give him any opening star billing with William Shatner and DeForest Kelley, keeping the surprise of his ultimate appearance over 10 minutes into the film. While the film is about the search for Spock, Murray's key involvement was behind the camera, working with writer/producer Harve Bennett to continue the Star Trek saga.

In all, *ST IV* can be considered a necessary piece of that larger Star Trek story even if it is not a successful sole outing in part due to its mixed tone, lesser production quality and weak villains. It is not a great movie, but it still has many great character moments in it. *ST IV* may be the most emotional of all of the Star Trek films and certainly the one that is the most relationship-driven. And while *ST IV* is particularly remembered for its humor, it is in *ST IV* that humor is first really played up in a Star Trek movie.

And in the end, as the audience is again reminded, the adventure continues.

Jill Sherwin





Kevin Ollimore and Dayton Ward chart the many pitfalls that faced writers challenged with telling stories set between the early *Star Trek* movies...

People new to *Star Trek* in the video generation have it pretty easy. The vast these days between the classic Polish of one feature film to the opening credits of the next is as brief as the time it takes to swap out a DVD. But in the heyday of the big-screen exploits of James T. Kirk and the crew of the *Starship Enterprise*, *Star Trek* fans would wait years before learning just how the adventure might continue.

Besides these movie fans were also comics readers.

Following the events of 1982's *Star Trek II: The Wrath of Khan*, Admiral Kirk and his loyal officers stood at a crossroads. Their friend and shipmate, Captain Spock, had just perished while saving the ship from certain destruction at the hands of the vengeful Khan Noonien Singh. At the same time, Kirk himself had come to terms with his own mortality, the tragic loss of his friend reminding him that the days remaining should not simply be lived, but cherished. It's at this point that DC Comics picked up the *Star Trek* storytelling baton in early 1984. Beginning new soon

after *Star Trek II*, the new comic returned Kirk to the bridge of the *Enterprise* with the rest of his command crew occupying their familiar stations. Spock's absence was notable, of course, though Lieutenant Savelle was moved into the role of the ship's science officer.

Star Trek had already enjoyed a comics presence in one form or another for many years prior to DC picking up the license. The previous incarnation, published under the Marvel Comics banner, told episodic tales set after *Star Trek: The Motion Picture*. At the same time, Pocket Books was publishing a handful of novels each year, though most of these tales were set during the original five-year mission as chronicled in the original and animated television series. Some of the novels set after TMP even acted more as setups to Gene Roddenberry's authorization of the film than the movie itself.

Unlike either of those two efforts, the DC series would chart a different course, by weaving continuing arcs throughout each successive issue, adding not only new backstory to the established characters but also



several new faces among the *Enterprise* crew. Perhaps the most prominent of these additions was Khan, a pacifist Klingon who would become the first to represent the Empire while wearing a Starfleet uniform, decades before Lieutenant Riker would board Captain Picard's U.S.S. *Enterprise-D* in the 24th Century.

Within the first year of the series' run, writer Mike W. Barr confronted his first major obstacle with respect to remaining in step with the ever-evolving "Star Trek canon." His mission? Aligning the ongoing comic with the newest film, 1994's *Star Trek VI: The Undiscovered Country*. This actually was accomplished in a fairly straightforward manner, with Barr bringing Kirk's grown son, David Marcus, to the *Enterprise* prior to the events of the film so that he and Saavik can in turn be transported to the U.S.S. *Enterprise*. This sets up that ship's mission to explore the Genesis planet created at the end of *Star Trek II*, but because nothing is ever said in *Star Trek*, Barr used the comic's seventh and eighth issues for a two-part story and the small problem of Saavik suffering the effects of *Pos-Jar*, the Vulcan mating drive. Don't you just hate when that happens? The story's resolution manages an almost seamless integration with the start of *Star Trek IV*.

As for the comics adaptation of the new film, Barr found himself with that writing assignment only after the task was declined by comics series editor Mary Whitehead, and after signing nondisclosure agreements that permitted him an early look at the film's script as well as a selection of production stills. "It gave the project a certain dark-and-dagger cachet that was perfect for a guy who had grown up on *The Who* from *A.G.L.E.*," Barr says now. "I would have sold my sainted mother to the Klingons for a look at the script to what, after Spock's death in *Star Trek II*, was one of the most eagerly-anticipated films of the year. That Paramount was paying close attention to DC's comic book was indicated by their comments on our adaptation. I remember Commander Marcus's line that the *Enterprise* was '20 years old' to either 30 or 40 years old, based on the lore that both Captains April and Pike had commanded her before Kirk, but this was not permitted to stand."

Barr's relationship with Paramount officials, and particularly producer/screenwriter James Fennell, were consistently pleasant and professional, he says. He often has wondered whether the character of Maltz, the most peaceful of the Klingons represented in *Star Trek IV*, had been influenced by Khan from the comics pages, but he has never had the opportunity to ask. "However, Fennell did tell me, 'You're doing a good job, buddy. The Admiral salutes you.' I grinned for about a week after that!"



EXCELSIOR ADVENTURES

By the time 1986's *Star Trek IV: The Voyage Home* came around, the challenge of synchronizing comic's continuity with the newest film's storyline was much greater. Starting with the ninth issue, which picked up immediately after the events of *Star Trek III*, the comic produced 25 issues, during which Admiral Kirk took command of the U.S.S. Excelsior. Bar, apparently trying to keep options open with respect to future movies, saw to it that the captured Klingon bird-of-prey from the third film was tucked away in the Excelsior's shuttlebay for occasional use as the comic series progressed. While nearly all of Kirk's laughter command crew once again followed him to this new assignment, the lone exception once again was the "reborn" Captain Spock. Instead, he was placed in command of the science vessel *U.S.S. Sarat* following the events of the comic's fan-favorite, multi-part "Matter Overload" saga.

"Bennett and his staff played their cards very close to the vest when it came to *Star Trek IV*," Ben says, "and given the fact that Kirk and company were essentially fugitives from the Federation at the end of *Star Trek III*, we fashioned a story for the comic that we called 'Star Trek III-5' involving the parallel world introduced in the original series episode 'Mirror, Mirror.' We felt that would be ground Bennett would have no interest in treading."

As it turned out, Ben's hunch was correct. At the time, Bennett wrote in part, "I have read Mike Bar's memo of September 24, 1984, and find that it presents

no problems for me in planning *Star Trek IV*. I appreciate the tension between us and wish you all much success."

Bar is quick to mention how graciously Bennett conducted himself in regard to fellow *Star Trek* staples. "It would have been nice for him to delegate all dealings with DC to a subordinate," says Bar, "but Bennett seemed to realize that while the readership of DC's *Trek* comic was a drop in the bucket compared to the size of the movie audience, the comic was read by many hardcore *Trek* fans - not to mention being written by one - all of whom talked to other fans and assured them that both we and Bennett were trying to remain faithful to the source material and to the spirit of *Star Trek*. That cultivated a receptive audience for Bennett's efforts among the fervent *Trek* fanbase. Hence Bennett did not create *Star Trek*, but he was instrumental in popularizing the movie franchise. (Like to think that we who worked on the *Trek* comic at DC had some small part in that.)"

As Spock and his crew carried out their own assignments away from the Excelsior, Kirk and the rest of the former Federation officers continued their own adventures until fate - and the need to look up with *Star Trek IV* - came calling. Len Wein, who had taken over writing duties with issue 35, set the stage with a three-part storyline, "The Doomsday Bug" (issues 34-36) in which Spock is the only member of the *Sarat*'s crew to survive a deadly viral outbreak. Kirk and the Excelsior find the plague-ridden ship in time to rescue Spock, only to discover that the virus has taken its toll on him, as well. After Kirk takes the



"Harve Bennett did not create *Star Trek*, but he was instrumental in popularizing the movie franchise."





their captured Klingon vessel once again return Spock home for treatment, just in time for *Star Trek IV*.

In the issues that followed after the film, readers saw the introduction of two Enterprise crew members created for the 1973 *Star Trek* animated series — the three-armed Lt. Ayres and the feline Lt. M'Wess — and a return to space-faring adventures including a run-in with reformed-wild Harry Mudd and a sequel to the original series episode "The Apple." This run also saw

the debut of now prolific *Star Trek* scribe Peter David as a regular writer. However, the comics series' abrupt and unexpected cancellation less than two years later, mere months before the premiere of *Star Trek VI: The Undiscovered Country*, made realigning its storyline to the new film a moot point.

Star Trek returned to the comics format not long after *Star Trek V* arrived in theaters, with an all-new second series that restarted the monthly issue numbering at #1. Peter David resumed his writing duties with stories set after the events of this latest film, including Kirk on trial for his multiple violations of Starfleet's Prime Directive. Within two years, *Star Trek* veteran writer Howard Weinstein would assume scripting the comic with the idea of starting a storyline and working to it regardless of what a future *Star Trek* film might bring.

But let's pass over the telling of this part of the tale to the man himself...

(TURN TO PAGE 52)



SAVE THE WHALES, SAVE THE WORLD



Although every *Star Trek* fan has a favorite *Trek* episode or feature film, no movie following the adventures of the original *V.S.S.* Enterprise crew has received as many critical accolades—or inspired the depth of passion—as *Star Trek IV: The Voyage Home*. Until the 2009 *Star Trek* film reboots, *ST IV* was also the highest-grossing of the franchise in the domestic American market. The only quibble fans have in judging the film are which elements are the least effective or the strong, the sense of family or the persistent ecological message, the drama or the humor.

Preparing a fourth *Star Trek* film was not an easy task, as producer Harve Bennett and director and star Leonard Nimoy discovered when first conceiving *ST IV*. After all, at the end of *Star Trek III: The Search for Spock*, the crew of the Enterprise no longer had a ship. Spock was not quite himself, and numerous changes were being made with Paramount Command. They eventually realized that *ST IV* would be the best-case for a trilogy began with *Star Trek II: The Wrath of Khan*; by the end of the new film, the characters could be moved to begin a new mission, both personally and professionally.

Thus, *The Voyage Home* story began in 2286, with the Enterprise crew piloting their way back to Earth in a captured Klingon Bird-of-Prey. Earth is being ravaged by severe storms that are caused by a massive deep space probe. Spock is able to ascertain that the probe is attempting to communicate with Earth's humpback whales, but the species is long-extinct. In a desperate plan, Kirk and his crew slingshot the Bird-of-Prey back through time, to 1986. If they can capture two humpbacks and return to the future, they may yet save their planet.

Their mission in the past is not an easy one, however, and the crew splits up into three teams. Ilia and Clarkin need to find a way to recharge the damaged Bird-of-Prey; McCoy, Scotty, and Tikhonov to construct tanks capable of holding whales; and finding a pair of male whales to repopulate the future's oceans is a job that Kirk and Spock undertake, leading them into the arms of marine biologist Dr. Gillian Taylor.

Any reader will surely expect that the Enterprise crew succeeds in their mission, but one of the dual joys of *The Voyage Home* is in discovering just how the

job is accomplished, as well as in watching the future's residents discover themselves to be "fish out of water" in the past. Conflicts with public transportation, loud boom boxes, and city street navigation are rife, as is the concern that they might accidentally change the course of natural events of the past, and a confession that the future characters exhibit towards the 1980s' money-based economy.

Two main elements of *ST IV* were in place from the beginning of the production: the desire to add more comedy to the mix, and the time-travel storyline. The comedy element was originally to have been provided by mega-star and *Star Trek* fan Eddie Murphy, whom Paramount wanted to keep happy. Early drafts of the script included a college professor who believed in extraterrestriality; that part, which would have been played by Murphy, was combined with other characters on the comedian's roster the project. The end result was the character of Dr. Gillian Taylor.

Much of the rest of the film's humor derived from taking the Enterprise crew out of its own time and putting them into ours. The original series had seen

STAR TREK
THE VOYAGE HOME
DVD

*"My compassion
for someone is not
limited to my estimate
of their intelligence."*



two contemporarily-set episodes ("Tomorrow Is Yesterday" and "Assignment Earth") but these had been played seriously. *ST IV* would be released in late 1986, and most of the futuristic film would take place in that time as well. Although we can now look back on the film as a period piece, teenagers in 1986 could imagine how they would react—or not react in some cases—to the *Enterprise* cast if they were to encounter them on the streets of San Francisco.

"The comedy element was originally to have been provided by mega-star and *Star Trek* fan Eddie Murphy."

Filming in public made a greater freedom for the actors, and opened the film up considerably. Unlike the previous films, which were shot almost entirely on sets and soundstages, *The Voyage Home* was shot substantially on location. Some shots, such as the scene where Chekov and Uhura attempt to find the Alameda Naval base by questioning a cop and other locals, were filmed almost hidden-camera style. The aircraft carrier *U.S.S. Enterprise* was doubled by the *Forrestal*-class carrier *U.S.S. Ranger*, and real *Ranger* crew members played background roles.

That's not to say that the film doesn't hold some spectacular effects, from scenes with the humpback whales—portaged in inert scenes by four-foot-long self-propelled autonomous models—to a blossoming of the Klingon bird-of-prey barely swooping through its stormy encounter with the Golden Gate Bridge. While models played a large role in the effects shots, so too didimate paintings, especially in a meticulously choreographed scene that showed Starfleet Headquarters for the first time ever onscreen.

One thing missing from *The Voyage Home*—and something that makes it different from any other *Trek* film—is a clear antagonist. There is no villain plotting revenge or alien menace. The deep space probe is attempting to communicate with the whales, but isn't intentionally causing destruction. Especially in

to shine on their own, but moments to shine with each other. Before the hospital scene, Spock's dialogue regarding Chekov reveals that his memories and character are almost completely lost; even in the longtime dichotomy of his half-human, half-Vulcan mind, he knows when being human is best.

When it was released at Thanksgiving 1986, *The Voyage Home* faced nearly zero competition in theaters and became the fifth highest-grossing film of the year. *NCM* (BA) *Solarbikes* (released the same day and gone almost immediately) was the only other science-fiction film since *Howard the Duck* and *The Big Game* (both 1984). Interestingly, Eddie Murphy's *The Golden Child*, the movie he had done instead of *ST IV*, opened a few weeks later and only earned about two-thirds of *The Voyage Home*'s box office. The success of *ST IV* led Paramount to greenlight not only another film, but also to fast-track *Star Trek: The Next Generation* as a TV series.



today's more ecologically-aware world, the message that the loss of the whales could equate with the loss of humanity's future actually points more to mankind as the villains (a point underscored by the whales in the film who try to kill the whales). This poignant message, decades before the *Greenhouse Effect* and *Global Warming* became commonplace terms in society, is but one of the many elements that keeps *ST IV* relevant today.

Finally, it is the sense of family among the characters of *ST IV* that connects most with audiences. By stripping the cast down to its central seven-member crew for much of its running time, the filmmakers were able to give each not only moments

In the end, what made *Star Trek VI: The Voyage Home* the most popular film of the original saga is a combination of elements. Although it functions as the closing part to the film trilogy, *ST IV* could almost stand on its own. By having its family of characters interact with both the future and the past, new viewers could connect to the story and milieu, while more hardcore science-fiction audiences could drill to the science-fiction-oriented backdrops to the film. And by infusing both drama and humor, the cast and crew of *The Voyage Home* not only gave new hope to the franchise, but also created an adorably enjoyable and popular movie for the ages.

Andy Mangels



CRITICS' VERDICT:

STAR TREK IV:
THE VOYAGE HOME

Widely lauded as the one of the most fun, accessible, and financially successful *Star Trek* films, *The Voyage Home* stood out among critics for not taking itself too seriously, and for the tone set by director Leonard Nimoy. Paul Apatow wrote for *The Washington Post*, "The great virtue of director Nimoy's approach is that comedy automatically keeps things human. *Star Trek* was born in the days before sophisticated special effects were possible, and *Star Trek IV* returns it to the TV series' roots in character-based comedy."

Denny Graydon of the BBC added, "Deploying a flair for directing comedy, Nimoy never lets it descend into farce, keeping the pace, while gently poking fun at the characters... This enjoyable entry is an all-too-rare moment of brevity for the long-running franchise, with Nimoy tremendously highlighting this *Trek* was as much vivid characters as vivid effects."

"Essentially the most absurd of the *Star Trek* stories," observed Roger Ebert for the *Chicago Sun-Times*. "And yet, oddly enough, it is also the best, the funniest and the most enjoyable in simple human terms. I'm relieved that nothing like restraint or common sense stood in their way."

DATA LOG

How on Earth Can They Save the Future?

FEATURING:



Kirk



Spock



McCoy



Scotty



Sulu



Uhura



Chekov



Dr. Chapel



Rand

GUEST
STARRING:Spock
(Mark Lenard)Amide
(Jane Wyatt)Beavik
(Robin Gurgle)Gillen Taylor
(Catherine Hicks)Admiral
Cartwright
(Jack Palance)Klingon
Ambassador
(John Smedley)

"It's a miracle these people ever got out of the 20th Century."

Dr. McCoy

Writers: Steve Meserson & Peter Krikes and Harve Bennett & Nicholas Meyer from a story by Leonard Nimoy & Harve Bennett

Director: Leonard Nimoy

Released: USA: November 26 1986
UK: April 10 1987

Australia: December 18 1986

First weekend: \$16,881,888
Worldwide gross: \$133,000,000

STAR TREK

THE FINAL FRONTIER

THE FINAL EPISODE?



Star Trek V: The Final Frontier is a very flawed piece of work. In the end, it was a movie filled with blunders, and in the wider world it made less than half the domestic gross of the previous movie three years earlier. None of this is surprising, considering the problematic origins of the movie.

The practical problems of getting the film made started with the 1980 writers' strike, which had prevented the usual rounds of script development work from occurring at all. Producer Mance Renton would later blame the poor performance of the film on the costliness of the then-unappreciated (perhaps because its second season had also been a victim of the same writers' strike) *Star Trek: The Next Generation*. Ironically, the film would have been a lot more difficult to make had 1980's sets not been available for shooting.

William Shatner landed the director's chair because he and Leonard Nimoy's contracts said that what one got, the other could have, including the right to direct. Whereas Nimoy's direction in the previous movie had been lauded, Shatner's work behind the camera is often blamed for this film's box-office failure

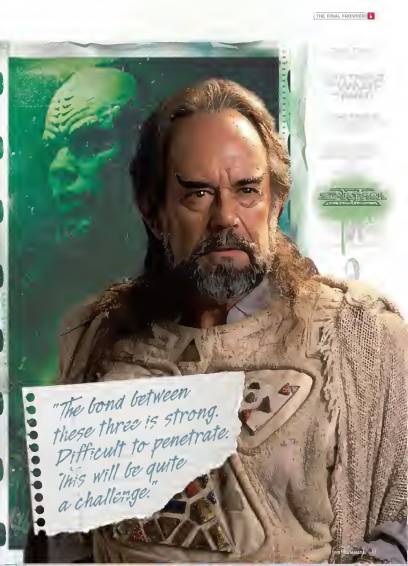
—but this is unfair. Shatner's direction is, in technical terms, better than that of Nimoy. He elicits good performances, even from cast members who profess to dislike him. He uses the screen well, producing establishing shots of some lovely landscapes, and composes his shots well for the transition to pan-and-scan. This was a common directorial touch in the late 1950s to mid 1960s, before widescreen slides really got going. Shatner catches the right balance between not having important stuff where cropped, and looking good in widescreen.

Cuts to the film's budget during shooting resulted in scenes being scrapped, and sets and costumes not afforded. It's probably just as well that Sean Connery didn't sign on as hoped to play Spock, or there would have been no budget left at all! Connery would have also rebuffed the film of a nice touch to the show's origins at the DeSota company, as Laurence Luckinbill was DeSota Amos and Lucille Ball's son-in-law. These cuts also meant that ILM, who had done effects for the previous three movies, were unavailable, even if they could have squeezed this movie into their schedule,

which was already full with the likes of *Indiana Jones and the Last Crusade* and *Greystormers II*.

The resulting effects, this time by Brian Koppelman and Associates, have a resolution and quality that better suits a TV than a cinema screen. In theaters, the effects were noticeably inferior for a movie, but watched on the smaller screen, their faults are less noticeable. This makes the film worth rewatching for fans, but the casual moviegoer of 1980 was already lost by the cheaper effects, and the expectation that, as with *Star Trek III: The Search for Spock*, the audience should know and care about the characters' pasts.

Would the film have performed better at the box office had it not suffered from the strike and budget cuts? It almost certainly would, but would it have topped its predecessor's takings? That's harder to judge. As 1980 was a particularly strong year for summer blockbusters, which 2006 hadn't been. This was the summer of *Indiana Jones*, *Jethro Boagoo 2*, and Tim Burton's all-conquering *Iron Man*. Dodging the summer of heavy-lifters by opening in May in the US and October in the UK should have taken some of the



"The bond between these three is strong. Difficult to penetrate. This will be quite a challenge."

strong sell, but it was still a more difficult market than 1984 had been.

Aside from the noise of the competition, *ST V* simply isn't a great movie, but it is a lightweight and fun piece of space opera to watch at home. It isn't even a great *Star Trek* movie, but it's a lot more entertaining than some of the others. It's not just lightbros and humor that make it entertaining, though; the pain-sharing scene, particularly in McCoy's case, is as dark and affecting as any *Star Trek* movie has ever got.

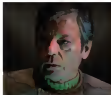
What *The Final Frontier* is, though, (time and all), is the best episode of the third season of *Star Trek* ever made.

After the loose trilogy of *Trek* movies that spanned the 1970s, this was the first standalone *Star Trek* outing with the original cast in a decade, and the first to actually feel like an episode of the TV series. This is the last journey of the full original crew on board the *Enterprise*, and it can very much be seen as a first season three finale.

"The Final Frontier was the first standalone *Star Trek* outing with the original cast in a decade, and the first to actually feel like an episode of the TV series."

There are several reasons for this, but the main one is because this is the last proper war of the "Big Three" - Kirk, Spock and McCoy - brown-and-center as a dynamic trio. In *Star Trek VI: The Undiscovered Country*, Spock is separated from the other two, so the dynamics of the crew are different.

Whereas *ST VI* has more of a 20G feel to it, with its political, conspiracy-based storyline, use of Federation-Klingon alliances and Klingon intermeddler conflicts, this movie is filled with textbook and unmistakable original-series tropes: it's a grab-bag of all the best moments and highlights from the series. The Kirk/Spock/Bones relationship is at the heart of everything, there's a surprise full-on-earrings revelation about Spock (just as there was in "Rocks Time" and "Journey To Babel"); Kirk gets into his flight; the Klingons are being hostile for no particular reason; and, in the end, it's all about a megalomaniacal super-being pretending to be a god.



This is the thing that gives Spock a long-lost besties, whom both the novelizations and the *Dialogs* reference books explain is an older sibling who was born before Sarek met Spock's mother Amanda. It also introduces a second Great Barrier, this time at the center of the galaxy instead of the edge, and gives us the odd sight of characters smiling in the 23rd Century.

It's not just the delicate time of the thing, either. There's an apparently larger *Enterprise* with over 70 decks (not that this can be taken literally as the *Deck 70* sign is passed twice in the left shaft ascent), and scale problems with the shuttle bay and hardware - just as the shuttle interior in "The Golden Seven" was bigger than the exterior. The movie is criticized by fans for having the *Enterprise* reach the center of the galaxy in about a day, but you don't hear so many complaints about ships traveling at the speed of plot in the series, and the general movie audience doesn't care.

More importantly, this movie feels the way the original series feels. It's colorful, its beats of action and humor are well-spaced to make a five-act structure, and the characters interact the way they did in the show. *Star Trek: Insurrection* is often accused of



being little more than a TV episode, but this observation applies more here than to that movie. By 1998, when *Insurrection* was made, *Star Trek: Deep Space Nine* had already set the bar high as trying to make feature-scale stories on a TV budget, so it isn't surprising that a *Trek* movie of the era would feel similar. This, however, is the diametric opposite. It tries to be a 2000s TV episode on a 1980s feature budget, albeit a low budget.

On those grounds it works well; *Star Trek VI: The Final Frontier* is better than you expect from its reputation, and it's better than you remember it.

David A. McIntee



CRITICS' VERDICT:

STAR TREK V
THE FINAL FRONTIER

While it's fair to say that the majority of reviews for *The Final Frontier* were uncharitable, it would be more precise to say that the critics savaged it. Caryn James's review for *The New York Times*, while containing the occasional bit of praise - for William Shatner's "smooth and sharply focused direction" and for Lawrence Luckinbill's Sybok as "the most distinctive, compelling villain since [Khan]" - is nevertheless scornful of the movie's ambitious story elements as "part of an unsteady, misguided attempt to make this the biggest, grandest *Star Trek* yet.... No approach could be more perverse, for complexity and grandeur have little to do with the series' self-propelled appeal."

"Of all *Star Trek* movies, this is the worst," conceded the *Chicago Sun-Times*'s Roger Ebert, historically the franchise's most forgiving film critic. "*Star Trek V* is pretty much of a mess - a movie that betrays all the signs of having gone into production at a point where the script doctoring should have begun in earnest."

"*Star Trek V* is a shambles, a space plodder, a smooch of astronomical proportions," wrote Rita Kempley in *The Washington Post*.

And just when you think it couldn't possibly get worse, there's this from Peter Travers of *Rolling Stone*: "It's bloated, bombastic and maddeningly pretentious...The film is devoid of grace, wit or the excitement needed to rouse a justifiably doing audience." Ouch.

DATA LOG

Adventure and Imagination Will Meet At the Final Frontier

FEATURING:



Kirk



Ilia



Sulu



McCoy



Spock



Sulu



Sulu

GUEST
STARRING:

Sulu

George Takei
Sulu



Sulu

George Takei
Sulu



Sulu

George Takei
Sulu



Sulu

George Takei
Sulu



Sulu

George Takei
Sulu



Sulu

George Takei
Sulu

Writers: David Loughery
from a story by William
Shatner & Harve Bennett &
David Loughery

Director: William Shatner

Released: USA: June 8 1988
UK: October 20 1988
Australia: November 9 1988

Opening weekend: \$17,375,648
Worldwide gross: \$70,200,000

*"I'd just like to ask a
question. ...What does God
need with a starship?"*

Captain Sulu

David Warner is...



ST. JOHN
TALBOT

STAR TREK
DISCOVER



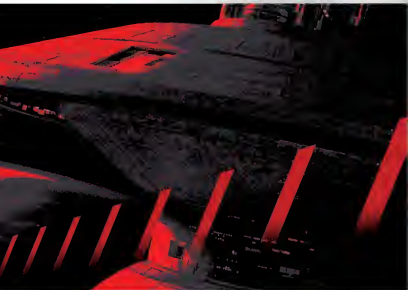
CHANCELLOR
GORKON

STAR TREK
DISCOVER



GUL
MADRED

STAR TREK
DISCOVER



Buried beneath layers of makeup for two of his three *Star Trek* roles was distinguished British classical actor David Warner. Well known for his many appearances in the sci-fi and fantasy genres, it's a surprise to learn that it's something he professes he doesn't really understand, as Dan Berry finds out...

"I'm quite surprised - and you can say this - that you've asked me to be in the magazine," remarks David Warner, as we sit down for lunch in a London cafe. "I've been in two films with the old guard, and two episodes with Patrick Stewart, but I've never been invited to a *Star Trek* convention."

Having led most Warner's acclaimed career as a stage and screen actor, the popularity of those three *Star Trek* roles, and his extensive work on other science-fiction projects, his confusion over the lack of recognition he's received is probably valid. In fact, this interview is the first he's ever done discussing *Star Trek* specifically, so it's perhaps unsurprising that he remembers only a few details about his work on the franchise, especially considering that *Star Trek* has never engaged him as a writer:

"Science fiction - and I mean this in the best way possible - is something that talks a language that I don't really understand," he explains. "I've tried. I've bought science-fiction books, but I never really could get into it. So to me, it's like the language of computers, or to people who are not interested in Shakespeare, rather like Shakespeare. I just don't quite grasp it, but that doesn't stop me. I'm an actor, so I just go on and do it to the best of my ability. It's not a genre I feel

comfortable with as a member of the audience; I don't disapprove of it, but it's a bit above my head."

Nonetheless, science-fiction and fantasy roles seem to be a recurring theme in Warner's career. "*Dogma* 5, I was involved with, and all sorts of stuff. *Titan* was one of the first ones," he acknowledges. He's also played lead roles in action dramas based on British shows like *Sapphire* and *Steel*, and *Doctor Who*. However, he never sought out those roles intentionally. "Science fiction was a job that came my way. Once they see you do that, they think, 'Oh, he's a sci-fi man, he can do greenscreen work...' and all that. If the film hits, then you're on the list of people to employ; that's just the way the business works."

Perhaps his high-profile *Star Trek* work (which began with the role of St. John Talbot in 1981's *Star Trek II: The Wrath of Khan*) contributed to that? "Well, I don't think it necessarily came out of *Star Trek II*," he disagrees, "because it wasn't successful!" The budgeting problems with the production of that film have been documented in *Madabout*, but Warner was unaware of them at the time. "You always know there were tensions going on, but there always are on a set. You never know where they come from. Being an actor with a smallish role, you're not privy to all the stuff that's going on."



The audience doesn't learn much about Warner's character — the chain-smoking ambidextrous human ambassador stationed on Nimbus 18 — during *The Final Frontier*, and although the role was originally supposed to be larger, he was never told much about the character's background. "A lot of the stuff I did ended up cut for various reasons. Director Bill Shatner just said, 'We like the name St. John, I've never heard of anything called St. John before!,' and that was it. We didn't discuss character. Unless you're playing the leading role, as you have a big roll since in a film, you don't get to talk about that stuff. You just go and do it."

Despite the behind-the-scenes issues and the critical disaster *The Final Frontier* received, Warner's formative roles of his time on set and his inspirations of the film's content are really positive. "I met a couple of other nice actors on it, chatted and played Scrabble in between scenes — it was fine. You can go anywhere with science fiction, can't you? Anywhere!"

REUNION

Two years later, Warner returned to the franchise as the Klingon Chancellor Krukowski in 1981's *Star Trek VI: The Undiscovered Country*, at the request of a former colleague.

"Nick Meyer, I had worked with before, saw a sort of science fantasy thing, *Time After Time*," he explains, of *The Undiscovered Country*'s director. "Everybody knew *Time After Time* was his first film — he just stood there and said, 'Look, I've never directed a film before, please come forward with ideas.' It was a very honest, good way of getting to know the people around him; saying 'Help me if you feel you can.' By the time we did *The Undiscovered Country*, he'd made a few other films, and so he was more assured."

Other actors might have been concerned about typecasting, having been asked to return to *Star Trek*



so soon, but that wasn't the case for Warner. "I'm a jolting actor," he smiles. "It's not as if there were 27 different scripts that I had to choose from. It just came at the right time. I was very glad that Nicholas had asked me, because I'd enjoyed working with him on *Time After Time*."

What, from Warner's experience, makes a good movie director? "I think the cliché is that it's in the casting," he ponders. "A good director casts well, because they know the actor size fit."

"When you read a review that says a director 'coaxed a performance' out of an actor, I go, 'What?' You see directing represented on TV, and the director is telling the actor, 'Now, you come in through the door, and you retake.' — I've never had that. I read the script, and the director trusts you. Discrepancies usually happen away from anybody. There's nothing to discuss. It's on the page, and if they've cast you correctly, then it's fine."

"Even though it was an episode of a TV drama, I felt my input with Patrick in *The Next Generation* was far more than in any of the big-budget films."

The people overseeing production of *The Undiscovered Country* (the aforementioned Nick Meyer, and executive producer Leonard Nimoy) were completely different from those on *The Final Frontier* (which was produced by Gene Roddenberry). Was Warner aware of these changes when filming? "Totally unaware," Warner says. "Anything that changed, I wasn't aware of it. I'm only aware of it when you can feel an atmosphere, which I don't remember at that."





"My main thing was getting in at three in the morning to have the makeup done. By the time we got on set, Christopher Plummer [Dang] and I, we were so tired! We started shooting at 10 o'clock in the morning, but we'd been there since three, so we were ready to go home!"

Was his portrayal of Gekko in any way inspired by that Klingon makeup or, say, the real-life political parallels that were drawn about the character? "No, because it's just me underneath," he chuckles. "The character was supposed to be a cross between Gorbachev and Bin Laden, or something, but that didn't alter the dialogue or anything. I just cut them for one scene and then got killed!"

That's probably understating it slightly. In the context of *Star Trek* history, Gekko is significant as being the catalyst for peace between the Klingons and the Federation. "Yes, but in a way he's a kind of



dense," he considers. "Which is fine - I don't have a problem with that. It's exposition, setting it all up."

The political references within *Star Trek* VI, although perhaps more explicit than they had previously been, were nothing new to the franchise or the genre. Perhaps his other science-fiction work has contained similar themes? "No, but I've always suspected it has, without me knowing," he suggests. "I've always expected that there are two layers. If you play a character in *Batman* 5, for example, you always feel that it's always about something else, that it's using the sci-fi universe to say something else. That's what I've always assumed."

In addition to his sci-fi résumé, Warner has an extensive background in Shakespeare. This is something he has in common with his *Star Trek* VI co-stars ("Shakespeare understood Christopher Plummer for *Henry V*," he recalls, "so there were a few Shakespeares

DAVID WARNER

Englishman David Warner began his career as a Shakespearean stage actor. He made his film debut in *Tom Jones* (1963), and subsequently starred as Henry VI in the BBC TV version of the Royal Shakespeare Company's *The Wars of the Roses* cycle. He starred with Bob Dylan in *The Medium at Castle Street* (1963), and opposite Vanessa Redgrave in *Morgen: A Suitable Case for Treatment* (1966). He was Sir Edmund Appleton in *The 39 Steps* (1978), and *Spider Lovejoy* in the blockbuster *Titanic* (1997).

Outside *Star Trek*, Warner's fantasy/science-fiction credits include *Time After Time* (1979), *Time Bandits* (1981), *Thor* (1982), and guest appearances on *Babylon 5* and *Lois & Clark: The New Adventures of Superman*. Warner became a cult horror star with *From Beyond the Grave* (1973) and his memorable role as ill-fated photojournalist Keith Jennings in *The Dream* (1976). His other horror work includes *Nightwing* (1979), John Carpenter's *Body Bags* anthology, *Macronuisman: Book of the Dead* (1984), a BBC production of *Sweeney Todd* (2006), and *Black Death* (2010). Warner was also in the horror-comedies *The Men with Two Brains* (1983) and *Waxwork* (1986).

As a voice actor, Warner's talents may be heard in several audio plays for the *Doctor Who* series and BBC Radio 2's *Oliver Twist*. For animated TV, his credits include *Batman: The Animated Series*, *Batman: Beyond*, *Spider-Man*, *Men in Black*, *Gargoyles*, *Frankenoid*, and *Doctor Who: Dreamland*.



action involved") and with several British science-fiction leading men, including *Star Trek: The Next Generation*'s Patrick Stewart, and Doctor Who's David Tennant. Perhaps there's something specific about sci-fi roles which piques the interest of such experienced performers?

"Director Bill Shatner just said, 'We like the name St. John, I've never heard of anybody called St. John before!', and that was it. We didn't discuss character."

"No, I think there's just more science-fiction around now," he counters. "I'd let you work out the percentage of films and television now that are science-fiction or science-fantasy based. That's where the work is. I don't think actors say 'Golly, I can't wait to get into a science-fiction film,' the genre has just spread. In the 1960s, there were one or two, but now you find there's a lot of science-fiction and science-fantasy. You find that Robert de Niro's done it; Budweiser's done it — films that deal with kind of unreal situations. You get Jack Nicholson turning into a werewolf, and that's the kind of stuff that wouldn't have happened 40 years ago.



it somehow has expanded into all that. You get the *X-Men* coming along, and Patrick's in that.... Whether it's the genres that they give because they're known as classic actors, I don't know."

When he started acting, Warner didn't have any specific aims about the direction he wanted his career to take. "It was just a way I could earn my living," he admits. "I never dreamed I'd be playing big parts in *Sawdust*. At that time, I just wanted to join a little company in a small town doing a play every two weeks. Bearing in mind that it wasn't like it is now — there were only two TV channels in England, the idea of going to Hollywood wasn't really on the cards. You just wanted to act. It's a whole different mindset now. I just hoped to get one job after the other!"



ENCOUNTERS WITH PICARD

It was in *Star Trek: The Motion Picture* that he first met Patrick Stewart, whom he later starred alongside in *The Next Generation's* "Chapel of Command, Parts I and II".

"When I was doing *Hamlet* in 1995, Patrick was just starting in *Shakespeare*," he remembers. "I was playing *Hamlet* and he played the Player King. I was on stage with him all the time when he did his speeches, and I was absolutely mesmerized. I just couldn't take my eyes off him. Over the years, I followed his career, and so it was a great thrill to see from a distance him doing *Star Trek*, and take off with that, and then of course being asked to do two of the episodes."

However, Warner's role as the despicable Cardassian interrogator Gail Madred only became his at the last minute. "I took over from somebody who fell out, at two or three days' notice," he reveals. "I couldn't learn the lines, because as we've discussed, it's like another language to me, so they very kindly wrote up a lot of the dialogue for me, so I had to read it on

board! I wasn't thinking at all about 'acting.' It was more concerned about getting the lines out!"

The scenes between Picard and Madred make for uncomfortable but intense viewing. "It's great to do," he enthuses. "To play scenes with an old mate, it's wonderful. I'm not afraid doing ensemble pieces, but with the constraint of achieving personal action scenes, to have a two-hander like that—it works!"

"But as I say, I was really more concerned about the lines being there! From what I gather, nobody has any idea that I was reading them."

Of his three *Star Trek* roles, Warner considers Madred his favorite. "Even though it was an episode of a TV drama, I felt my input with Patrick in *The Next Generation* was far more than in any of the big-budget films," he says. "It was a really important character, whereas in the films you seem to get swamped. When there are two of you playing a scene, it's far more fulfilling than when you're sitting on the deck of the *Enterprise* for a reaction shot."





Two actors on a set, sparring off each other for long, unpassioned scenes would seem to be the ultimate in acting. "It's an actor's dream, yeah. Especially on a show like *Star Trek*!"

In some industry circles, there's sometimes a stigma attached to science-fiction work, a belief that it's not "proper" storytelling, or a perception that actors involved might be lowering themselves. Warner believes that this bias, for the most part, passed.

"There used to be a time when theatre people thought it was beneath them to do films," he points out, "but that's gone. And film people used to believe it was beneath them to do television, but that's gone too. Science-fiction, too - I think the whole idea of it being beneath you has gone. The genre has taken over."

"I think now or two people might secretly disapprove, but look at things like *Harry Potter*. Practically every English classical stage actor has been in *Harry Potter*, and that's fantastic, isn't it? I don't think that prejudice exists any more."

Perhaps the greatest evidence of this is the fact that Patrick Stewart received a knighthood for services to drama at the start of this year.

Although Warner hasn't yet seen 2009's blockbuster *Star Trek* movie, he's aware of how it has reinvented the franchise, and is thrilled by the critical response to the film.

"I know that the new movie has been very well-received," he smiles. "That says a lot about the whole franchise. That they can, after all this time, do a major motion picture using that format, says a lot of good stuff about it. There's a lot there to be mined, and from what I've read, everybody thinks it's just wonderful. I'm very glad it means there's something really there."

"These things were created in the 1960s," he continues, comparing the longevity of *Star Trek* to its British contemporary, *Doctor Who*, "and they're still going strong. And though there's a lot about sci-fi I don't understand, that longevity means the genre is to be taken seriously. The two big examples, one English and the other American, have been running for about 50 years. And that's fantastic!"



"I'm really thrilled," Warner smiles, warmly. "Even when he was doing *Star Trek*, he was dedicating himself to Shakespeare during hours, so of all the people, I couldn't be more delighted that he's got that. Of course, the newspapers talk about Porgo, but it's immaterial, it really is for the work he's done in the theatre. I was really moved when I read it. I'm not a fan of these awards, but the acknowledgement of his work..." He trails off, but he's right - there aren't many higher honours than the prestigious Order of the British Empire. "No," he agrees. "Unless he becomes king!"



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MINDING THE GAPS

PART II



Howard Weinstein gives a personal perspective on filling in the continuity gaps...

One of the best things about writing *Star Trek* books and comics is that the main characters and rules of the universe already exist, so you don't have to make them up as you go. And one of the worst things about writing *Star Trek* fiction is that the universe already exists... so you can't make up stuff as you go.

That's typical of licensed fiction based on established TV or movie series. What some writers see as a creative straightjacket, I see as a challenge that outweighs the limitations. I love *Star Trek*, and there's plenty of Trek territory to explore.

During the animated series and early fiction efforts, *Star Trek* was locked in a sort of stasis: the original episodes were the only official series template. That steady-state existence changed with *Star Trek: The Motion Picture*, which added some big changes: Kirk's an

admiral, Spock's on Vulcan being mystical, McCoy's gone, and the *Enterprise* gets a makeover. Despite its shortcomings, the film made *Star Trek* a moving target for fiction writers by accelerating past the five-year-mission timeline. I started my first novel (*The Covenant of the Crown*) while *TMP* was in production; when the book came out in 1981, it was set after the movie and incorporated the updates.

Star Trek: The Motion Picture revived *Star Trek's* heartbeat. But the next three movies really revitalized the series. Those much-loved sequels covered just a few months in the characters' lives, but leaped 14 years past *TMP*, generating new complexity and creative opportunities. When I tackled my second *Star Trek* novel in 1985-86, I began with a choice that would affect



almost all my Trek writing for the next 25 years! I thought it would be fun to fill some of the continuity gaps between movies. The likelihood that future films would never forward, rather than back, left lots of fertile ground for fiction.

In TMP, Kirk is so grumpy about his promotion that he convinces Spock to give him back his beloved Enterprise. By the closing credits, Kirk's back in the saddle, heading "out there...thataway." Yet, by ST IV, he's an unhappy admiral again. Presuming he commanded a second five-year mission after TMP, how the heck did Kirk get himself demoted to an admiral's desk again? I wanted to answer that, with a story that would end where ST IV began, with most of Kirk's senior crew teaching at Starfleet Academy and Chekov serving as S.S.S. Retired first officer. As it turned out, I ran smack into an obstacle called *"The Voyage Home"*.

It's October 1984. After ST IV's successful summer run, Leonard Nimoy is gearing up for ST IV, skimming the story-development pool, brainstorming ideas with both famed and lesser-known screenwriters and writers. Severely putrid, I turned out to be one of those lesser-known writers, summoned by a morning call from an intermediary: Could I meet with Nimoy at Starling magazine's Manhattan office that very afternoon? Now bet I could!

As it happened, this invitation came right after my return from a New England whale-watching cruise. So whales were on my mind. The two-hour session with Nimoy was great fun, and among the ideas I tossed out was one about intelligent whale-like creatures on another planet. I didn't know at the time that Nimoy and producer Kevin Reinehrd had already decided on time-travel, and I left thinking I might

actually have a shot at submitting a detailed idea. Now that's motivation! Within days, I'd written a complete story and asked if I could send it. Leonard promptly but politely crushed my dream of writing *Star Trek IV*, informing me they already had a concept and writer in mind.

"I really liked the way the characters had developed over six movies, and I found this older-and-wiser group to be more interesting subjects."

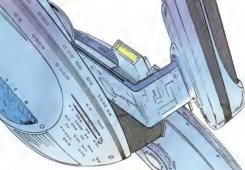
No point in wasting a good story, so I converted mine into a proposal which eventually became my second Trek novel, *Deep Down*. Four months later, I visited California, including a stop at Leonard's Paramount office. That's where I learned that whales were likely to play a role in the still-developing *Star Trek IV* story. And I kindly continued to work on my novel proposal, in which the Enterprise crew becomes involved with a planet where intelligent whale-like creatures are being harvested for food, precipitating an interplanetary military and cultural crisis.

By the time I sold that story and started writing it in 1986, I'd made a second Hollywood trip, this time including a couple of fascinating days visiting the Star

Trek IV sets. Any lingering questions about whales in the movie were answered for certain by the full-scale motorized whale-quad I saw near the big outdoor water tank where I watched the cast shoot scenes of the crashed Bird of Prey in San Francisco Bay.

So, somebody at Paramount noticed my novel had some substantial similarities to *Star Trek IV: The Voyage Home*. Fortunately, I was able to reconfigure the story without losing its ethical conflicts and environmental message. To this day, I have no idea if I actually played a small role in the development of that movie, or whether my clat-clat about whales was purely coincidental... but the producers were kind enough to give me a "Special Thanks" credit. If you're very patient and scroll through many listing credits at the end of the film, my name is there. Next, huh?





A COMIC WORLD

Star Trek II: The Wrath of Khan appeared to be the original-series finale in 1982. Around that time, DC Comics *Star Trek* editor and pal Robert Greenberger viewed great faith by asking me to succeed Peter David as writer of the monthly original-series comic. Since we had no idea of Kirk and crew might reappear in later movies, we decided to set most of our stories between *ST V* and *III*. I really liked the way the characters had developed over six months, and I found this older-and-wiser group to be more interesting subjects. According to the extremely helpful *Star Trek Chronology* by Michael and Denise Okuda, six years elapsed between those two films. There'd be no stopping on movie toes, plenty of room for great stories, and lots of continuing gaps to fill.

For instance... something was going to be first to write about Sulu's promotion to Executive Captain. Why not we? One of the pleasures of writing the comics was the flexibility to make a story as long as it needed to be. While some fit into a couple of issues, this Sulu adventure demanded epic scale. It ran six issues and was later collected in graphic-novel format with an introduction by George Takei, who was delighted to see Sulu featured in a way the movies never could.



Writing these comics for four continuous years was a dream job for this lifelong *Star Trek* fan. With 25 years of original-series history as our foundation, some stories revisited intriguing characters — including Harry Mudd, Gary Seven, and Spock and T'Pol (from *Trek II*) — and told what had happened to them over the years. Other issues featured supporting characters who deserved more spotlight time than they got during the TV series or movies.

And now, once again, *Star Trek* has been revitalized. Writers should have lots of fun meeting the challenge of keeping novel and comic readers excited about the future of the future. »



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CURTAIN CALL



"**H**ey, that was a real movie," my girlfriend observed after I dragged her to *Star Trek VI: The Undiscovered Country* for my birthday. By which she meant that it works as an eye-opening cinematic experience even if you don't know how exactly a Klingon docking device works. The last film to feature the entire cast of the original *Star Trek* television series (even if Sulu is seen as Captain of the U.S.S. *Tacoma* rather than on board the *Enterprise*), *ST VI* serves both as a satisfying send-off for Captain Kirk and his crew as well as a gripping adventure in its own right.

Inspired by the end of the Cold War, the movie is basically a political thriller. When a Chernobyl-like environmental disaster devastates the Klingon Empire, a visionary Klingon leader (clearly based on Mikhail Gorbachev) sees an opportunity to establish a lasting peace with the United Federation of Planets, ending "nearly 70 years of unrelenting hostility." But Chancellor Gorkon's peace initiative is greeted with suspicion by many, including James T. Kirk, who has never forgiven the Klingons for the death of Ilia (in

Star Trek III: The Search for Spock). After Gorkon is assassinated, Kirk is framed for the crime and sentenced to life on a desolate prison planet. In the end, it's up to Spock and the rest to clear Kirk's name—and help him uncover a murderous conspiracy.

Despite its then-topical roots, there's a universality to the story that makes it just as accessible to modern audiences as it was back in 1991. Assassination, betrayal, loyalty, reconciliation... these things never go out of style, and *ST VI* is grounded in the fundamentals of good, old-fashioned storytelling. There's a prison escape, a courtroom drama, a murder mystery, and even a bus, working variation on the old cliché of the hapless villain who is just about to reveal his scheme... when a transporter snatches Kirk away a heartbeat too soon. ("Couldn't you have waited two seconds?") The clever, likable script is peppered with classical references to everything from Shakespeare to *Psycho* (see, adding to the timeless quality of the film).

Much of the credit for the film's rock-solid narrative can probably be ascribed to director Nicholas

Hoyt, returning to the helm for the first time since 1982's *The Wrath of Khan*, although he also co-wrote the script for *Star Trek IV: The Voyage Home*. A bestselling novelist, who has written three Sherlock Holmes novels, he was just the right person to make sure *The Undiscovered Country* succeeds as a futuristic suspense thriller, complete with various tricky twists and turns. Indeed, given the enduring popularity of *The Wrath of Khan*, it's almost surprising that it took so long for Hoyt to be given another shot at directing a *Star Trek* movie.

Besides the iconic *Enterprise* crew, *ST VI* also boasts a strong supporting cast. Christopher Plummer, perhaps best known as Captain Ben Tappan from *The Sound of Music*, gloriously chews up the scenery as Gorkon, a slickster Klingon general with a fondness for quoting Shakespeare, while David Warner, playing a good guy for once, is imposing and dignified as the martyred Chancellor Gorkon. Fans of *Sea and the City* may be surprised to see Kim Cattrall pop up as Spock's oh-so-logical Vulcan protégé, T'Pol. And international supermodel Inma adds an extra bit of sex appeal as an



"Do you not recognise
that a turning point has
been reached in the affairs
of the Federation?"

actor: when Harvey who is not quite what she appears to be.

As the final outing for the original cast, the film features several nostalgic nods to past and present Trek. Mark Lander returns as Spock's father Sarek, while Grace Lee Whitney makes a cameo as Janice Rand, Rod's blonde goatee from the original TV series. *ST IV* also marks the final appearances of DeForest Kelley and Nichelle Nichols as McCoy and Uhura, respectively. Moreover, The Undiscovered Country is Uhura's last canonical appearance in the series, prior to her return as T'Pol in *Star Trek: Enterprise*. Unlike the rest of the crew, Uhura never appeared in any of the later films or TV spin-offs. A shame really, although *ST IV* gives Uhura a couple of good scenes, including an amazing bit in which she has to translate her way past some Klingon border guards. She fares even better, finally being granted command of her own ship, the USS *Excelsior*, after serving under Captain Kirk for a mere 25 years.

"The clever, literate script is peppered with classical references to everything from Shakespeare to *Peter Pan*, adding to the timeless quality of the film."



The movie also features return appearances by a Klingon ambassador (played by John Sackell) and Starfleet Admiral Comstock (Breck Petner), both of whom had previously been seen in *Star Trek II: The Wrath of Khan*. David Warner, who played Gorkon, had previously appeared as a human ambassador in *Star Trek V: The Final Frontier*, and would later play an evil Cardassian torturer on two episodes of *Star Trek: The Next Generation*.

The film also looks ahead to future Trek history. Michael Dorn, who played Worf on TNG and *Star Trek: Deep Space Nine*, shows up as one of Worf's Klingon ancestors. And Gorkon's peace initiative leads to the (misad) improved relations between the Federation and the Klingon Empire in the later Trek TV series,

while also fulfilling a prophesy dating all the way back to the 1967 episode "Terror of Mars," in which it was predicted that someday humans and Klingons would become allies. As "Terror of Mars" marked the first appearance of the Klingons, it seems quite fitting that the last of the original *Star Trek* movies would finally follow up on that prophesy some 34 years later.

The historic events of The Undiscovered Country are referenced in various TV episodes, including "Betrust Me," a two-part TNG adventure guest-starring Linwood Riley as Spock, which first aired a few weeks before the release of *ST IV*. Riley did the guest-spot to promote the movie, and would not be seen as Spock again until *Star Trek (2009)*. Scenes from *ST IV* were also recreated in "Wishback," a 1996 *Star Trek: Voyager* episode which featured George Takei as Captain Sulu in flashbacks set back during the earlier film.



The character of Ilia's was originally supposed to be Sarek, Spock's female protégé in the second, third, and fourth *Star Trek* movies, but it was ultimately decided to make her a brand-new character instead. While this spared Kim Cattrall from having to be the third actress to play Sarek's (following in the footsteps of Kirstie Alley and Robin Curtis), one can't help thinking that it would have been more dramatically satisfying to bring Sarek back one more time rather than insert another brilliant young Vulcan woman into the mix, especially for what was supposed to be everyone's last bow. As is, Sarek remains something of a loose end in the movie saga, although her story has continued in various *Star Trek* novels, comic books, and fan fiction.

The Undiscovered Country was released to coincide with the 25th Anniversary of *Star Trek*. Given that the previous film had been somewhat dubiously received, we can be grateful that Captain Kirk's 34th birthday crew managed to get the last hurrah thing so richly deserved. I defy any Trekkie, new or old, not to get a lump in their throat when James T. Kirk finally records his last log entry.

"This ship and her history will shortly become the care of another crew. To them and their galaxy will we commit our future. They will continue the voyages we have begun, and journey to all the undiscovered countries, boldly going where no man - where no one - has gone before."

And so we bid a fond farewell to the original crew... until 2009, of course.

Greg Cox

CRITICS' VERDICT:

STAR TREK VI

THE UNDISCOVERED COUNTRY

As with *The Search For Spock*, one finds a broad range of critical opinions when it comes to *The Undiscovered Country*.

"Rich, action-filled and loaded with familiar literary and political references, not to mention a number of savvy jokes, *Star Trek VI* is an utter delight," enthused Chris Hicks of the Salt Lake City *Deseret News*. "This one is right up there with the best in the series."

"The film plies its exuberant mix of whodunk and joll break with considerable charm and a sense of fun," Donny Greydon wrote for the *BBC*. "It's a high-quality TV episode writ large."

Hal Hinson of the *Washington Post* was equally upbeat: "*Star Trek VI* surprises us only by completely satisfying our expectations, by giving us exactly what we want from a *Star Trek* picture. It's not startling or



reveleatory, only witty, splendidly good-natured and close to ideal."

No such praise was to be had from Mico Bevil, writing for the *Austin Chronicle*, who called *TUC* "one of the dullest films of the sextet thus far... The whole look of the film is several notches below par, from stem to stern."

RealViews's James Berardinelli was more specific in his criticism: "For a movie that begins with such promise, *The Undiscovered Country* ends with a whimper. Most of the slick big screen *Star Trek* adventure is well-plotted and tightly paced, but it all unravels in the last 20 minutes,

with too many trite resolutions to plot elements and a climax that fizzes when it should explode. Unfortunately, there isn't one situation for which *The Undiscovered Country* doesn't have a facile resolution."

DATA LOG

On the Verge of Peace. On the Brink of War.

FEATURING:



Spock — Spock — McCoy — Geordi — Sulu — T'Pol — T'Pol — T'Pol

GUEST STARRING:



Garak — Admiral — Valeris — General — Chancellor — Ambassador — Klingon — Colonel — Martia
 (Mark Rolston) (Frank Poter) (Vicki Weir) (Christopher Penn) (David Warner) (James Callaghan) (John Savelle) (Michael Dorn) (David)

"Nice to see you in action for one last time, Captain."
Captain Sulu

Writers: Nicholas Meyer and Donny Martin Finn, based on a story by Leonard Nimoy and Lawrence Konser & Mark Rosenthal

Director: Nicholas Meyer

Released: USA: December 3 1991
 UK: February 14 1992
 Australia: January 1 1992

First weekend: \$18,162,837
 Worldwide gross: \$96,900,000



THE DECLINE AND FALL



The memory cheats. It's difficult to imagine now, when a *Star Trek* film can garner multi-universal praise, but *Star Trek* was, for a few brief months in 1994—sure we say it!—cool. Seven years ago it truly seemed that *Star Trek* would conquer the world. *Star Trek: The Next Generation* had just finished its final season with an Emmy nomination for Best Drama. *Star Trek: Deep Space Nine* was about to enter its third season, Paramount would soon launch a new television network to be anchored by *Star Trek: Voyager*, Patrick Stewart and William Shatner appeared together on the cover of *Time*. *Star Trek* was clearly more popular, more influential than it had ever been. There were summits still to climb, and it was hoped the film *Star Trek Generations*, bringing together two generations for a single adventure, would lead the way.

Kirk, a *Star Trek* fan about *Generations*, and the responses may be about the story—“It’s the crossover film,” “Data gets his electron shot,” “The *Enterprise* crashes,” “Kirk dies”—but, more than likely, it will be a subjective judgment on the film. “It’s not very good.”

The film, however, was reasonably well-received, and the film was the best of the 11, and it would be a rare fan that would rank it even at the top half.

With a feeling that the original series cast was spent as a box office draw executives at Paramount decided to retire *TNG* on television and relaunch it as a film series to create a run of low-budget, high-profit films utilizing the proven—and cheaper—*TNG* stars. Producer Rick Berman, who had been a part of *TNG* since its birth, was handed the reins of the film series, and he made the early decision that the first *TNG* film should incorporate the cast of the original series as much as possible, to pass the torch from one generation to the next.

Berman put two scripts into development. The first, by former *TNG* producer Maurice Hurley, was not precisely a crossover film—Picard calls upon a simulation of Kirk on the *Bolideck* for advice when the *Federation* is threatened. The second, by then-current *TNG* writer Ronald D. Moore and Berman's brother, was more conventional, utilizing both crews. Their initial idea, to have Kirk and his crew battle Picard and his because of

the potential teaser image of two *Enterprises* locked in battle, was irresistible, but it was also unworkable; they could not construct a story that made both crews appear heroic. They came up with another idea in its place—a mystery that spanned the 23rd and 24th Centuries, bringing the two captains, Kirk and Picard, together for the climax. This second story would evolve into *Generations*.

Rare mythologies have accreted to *Generations* over the past 15 years—the radio had a “Sunday best” of story elements; Kirk had to die, the *Enterprise-D* had to be destroyed, though none of these beliefs are true. There was no requirement to kill Kirk from on high; Hurley's script presumed that Kirk was dead, and while Moore and Berman's script included a death scene for Kirk, as Berman believed that a death scene would interest Shatner in the film. Similarly, the *Enterprise's* demise was planned for the end of the sixth season of *TNG*, except the effects could not be done effectively on a television budget.

The film's prologue was to be set aboard the successor to the ship seen in the previous movies, the



*"In the end time is
going to hunt you down,
and make the kill."*

STAR TREK
GENERATIONS
STAR TREK
FIRST CONTACT
STAR TREK
INSURRECTION
STAR TREK
ENTERPRISE

STAR TREK



Enterprise-8, during her maiden voyage, and Moore and Briggs wrote dialogue for the entire original *Star Trek* crew as they were on hand to witness the occasion. These scenes became crowded and uneasy, with too little for the actors to do. The original cast was ultimately pared from seven to three—Kirk, Spock, and McCoy—and would be altered further to Kirk, Scotty, and Chekov when Leonard Nimoy and DeForest Kelley passed on appearing.

In spite of Nimoy's decision not to appear in the film, Berman approached him to direct. Nimoy saw places where the script could be improved. Berman, however, felt there was no time for revisions and wanted the script shot as written. Without changes, Nimoy passed on helming the film, and Berman turned to British television director David Carson, an experienced *Star Trek* hand with TNG's two-new-story "Yesterday's *Enterprise*" and DS9's pilot in his credit.

"The visual style brought to *Generations* lends an air of finality to *The Next Generation* in a way that its TV finale did not."

On its own merits, *Generations* is an adequate, if deeply flawed film. Moore and Briggs never find a balance between plot and character, spending their time on Picard's emotional crisis and Data's discovery of human emotions, neither of which drive the story nor bear any relevance to Robert Sorensen's alliance with renegade Klingons and his decision to kill millions in pursuit of his goal. *Generations'* plot ignores logic, introducing blind alleys that go nowhere—why is there no follow-up to a Romulan attack on a Federation research outpost, and why does Picard choose the film's least decisive moment to defeat Sorensen? Worse, the film lacks a sense of the stakes involved. While Malcolm McDowell's Sorensen conveys menace, he never comes across as evil or insane, only misguided, and the destruction of *Enterprise* is presented as abstract, a faceless consequence of Sorensen's pursuit of an aim that the audience never quite understands.

Even the film's performances are mixed. Shomer brings some intensity to the film's early sequences, but his later scenes have a languid feel, matched by

Stewart's own apathetic performance. Stewart, by his own admission, was extremely tired following nine months of filming TNG's final season, and he comes across on-screen as disengaged. The rest of the TNG cast fares better, and McDowell has genuine presence on screen.

Carson and cinematographer John Alonzo created a visually impressive film. The sets and costumes of TNG, in daily use for seven years, were worn-down and reskited to film. With no money in the budget to upgrade sets that would be destroyed anyway, Alonzo bathed the sets in darkness and ambient lighting. After new costumes were created the decade was made to use the ones designed for DS9 instead. Working within these limitations, Carson and Alonzo shot a visually savor film. The darkness of the *Enterprise* bridge, the haunting illumination of Picard's and Geiger's cabins, once so bright on television, now convey an air of gloom and pessimism.

Generations is emblematic of its time, just as much as *Star Trek IV* was, but unlike his predecessor, *Generations* is a fundamentally pessimistic film. Just two weeks before the film opened the Republicans took both houses of Congress, and Clinton argued that as President he was still relevant. Though not intended as such, the film represents a passing of one ideology to the next, from liberalism as embodied by Kirk and



the original series to conservatism as embodied by Picard and the 24th Century. The film lacks hope, the visual style brought to the film lends an air of finality to TNG in a way that its TV finale "All Good Things..." did not.

Star Trek reached the silver禧 in 1994. There were no higher peaks ahead. Only in retrospect can we see that *Star Trek: Generations* represented the franchise reaching its zenith, not a new and higher plateau from which new heights could be scaled.

Or so it seemed...

Alynn Gibson



CRITICS' VERDICT:

GENERATIONS

Generations was the movie that killed Kirk. But that was mostly a problem for *Star Trek* fans, not for film critics, who tended to be more interested in craft than the demise of a beloved pop-culture icon with Rita Kempley calling it "a flawed but funky adventure" in her review for *The Washington Post*.

"The problem is that while *Star Trek Generations* is undeniably a major motion picture," notes *ReelVenus*'s James Berardinelli, "too often it seems like little more than an overbudgeted, double-length episode of the *Next Generation* television series."

"*Star Trek Generations* has enough verve, imagination and familiarity to satisfy three decades' worth of Trekkers raised on several incarnations of the television skin," wrote Leonard Klady for *Variety*. "While the abundance of narrative thread tends to slow matters to less than warp speed, that's offset by a lot of character detail."

"*Generations* is predictably flabby and impenetrable in places," according to Janet Maslin of *The New York Times*, "but it has enough pomp, spectacle and high-tech smut talk to keep the franchise afloat. And in an age when much fonder futuristic effects can be found elsewhere, even its tackiness is a comfort."

STAR TREK
GENERATIONS

STAR TREK: THE NEXT GENERATION
CASTING BY JAMES W. WATSON
PRODUCTION DESIGNER JAMES W. WATSON
EXECUTIVE PRODUCERS JAMES W. WATSON
PRODUCED BY JAMES W. WATSON
WRITTEN BY JAMES W. WATSON
DIRECTED BY JAMES W. WATSON
11.18.94

DATA LOG

The Torch of Adventure Is About to be Passed

*"I take it the odds are
against us, and the
situation is grim?"*
James T. Kirk

FEATURING:



Kirk



Scotty



Chekov



Spock



Riker



Data



Geordi



Crusher



T'Pol



Wolf



Guinan

GUEST
STARRING:Sonos
(Michael
McDowell)Cepheus
John
Hermann
(Alan Rick)Demore
Sole
(Jacqueline Kay)Lursa
(Barbara March)B'Etor
(Barbara March)

Written: Ronald D. Moore &
Brennan Braga, from a story by
Rick Berman & Ronald D. Moore
S. Brannon Braga

Director: David Carson

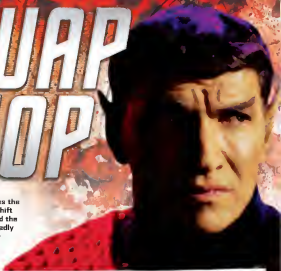
Released: USA: November 17, 1994
UK: February 2, 1995
Australia: March 30, 1995

First weekend: \$75,671,262
Worldwide gross: \$120,000,000

Dispelling the Myths

SWAP SHOP

David A McIntee examines the evidence for a cultural shift between the Klingons and the Romulans — first supposedly exhibited in *Star Trek III: The Search for Spock*...



There is a belief in *Star Trek* fandom that when the franchise returned to the screens for adventures in the 24th Century, it didn't just add to the existing mythos, but inverted some of it. Specifically, there is a belief that, in-between the original *Star Trek* and *Star Trek: The Next Generation*, the attributes, codes and morals of the two big alien empires were decisively switched.

Allegedly the Romulans were once proud warriors with an admirable code of honor, while the Klingons were base thugs who scorned such concepts. Then along came TNG, and suddenly the Klingons are always portraying themselves as being ultra-honorable, while the Romulans are cast as sneaky and dishonorable thugs.

From the very first book writing about the creation of the show, Gene Roddenberry and Stephen E. Whitfield's *The Making of Star Trek*, tells us that to the Klingons "honor is a despicable trait." It looks pretty

conclusive, or at least first glance: proud, honorable Romulans and sneaky, vile-bruising Klingons. In the original series, switched for tough-as-Romulan warmongers and proud Klingons thereafter.

In truth, we didn't really see enough of either race in the original series to sufficiently set in stone anything that could then be considered switched later. The Romulans only appear twice in the original series — three times if you count stock footage of a ship in "The Devil's Years" — compared to around 60 appearances in the later shows. Likewise the Klingons only appear in person in seven episodes of the original series, with over 800 appearances following in the later shows, and it is these later shows which focus on their honor.

It is easy to see how the perception came about: The main problem with interpreting these traits is that word "honor" is most of the people reading this, and most of the people who made the various *Star Trek*

series, "honor" means *cheating*: honor specifically. No doubt the Klingons would indeed find cheating honor a complete waste of time, but cheating is only one particular society's type of honor, not a synonym for honor overall.

In Japanese history it was considered dishonorable to be captured in battle instead of dying for one's Shogun. This manifested itself in several different ways over the centuries. For one thing, ritual suicide became a preference to capture. On the other hand, prisoners were mistreated by a military which did not understand how soldiers could allow themselves to be prisoners, and so chose to view them as being not proper people, because proper people did not allow themselves to be captured.

We can see these two elements in both of the races here: back in the original *Star Trek*, the Romulans of "Balance Of Power" kill themselves rather

then be captured, while the Klingons are notoriously cruel to their prisoners. These are two completely opposite traits taken from the same real-world code of honor.

Both races have always displayed a mixture of traits, though it is true that there has been some shifting of focus on those traits between the production of the original *Star Trek* and its offshoots. The most obvious example is who flies in cloaked ships called "birds of prey." Originally the Romulans did, and then, from *Star Trek VI: The Search for Spock* onwards, the Klingons did. This is just a hardware exchange, though, and was happening as early as "The Enterprise Incident," back in *Star Trek's* third season.

How much of a switch is there between the racial and social traits of Klingons and Romulans? Not a lot. It would be more accurate to say that the makers of the films and shows simply focused, whether by accident or design, on different attributes, starting with honor.

"Klingons represent a Cold Warrior's view of China in the 1960s – swarthy, brutally repressive – and the Romulans represent Russia: secretive, playing a long game of intelligence and stockpiling."



There are two fan claims of an inversion of honor codes between Klingons and Romulans. Firstly, *Malta's* asking to be killed rather than taken prisoner in *Star Trek VI*; secondly, *Worf's* obsession with honor. *Worf* is easier to deal with, seeing as he was brought up by humans and probably has a rather skewed view of honor anyway. "But look," says *Isardson*, "*Malta* wants to die like a *Romulan* from 'Balance Of Terror'." There's some truth to this, because in the original script for that movie, the bad guys were Romulans. However, the myth originally arose after Romulans started appearing in *Trek*, and *Malta's* characterization is a retrospective addition to it.





In any case, Hahn is just one individual. His preference doesn't need to be taken as the cultural norm, and even if it is, why wouldn't it fit the Klingons? They're a brutal and efficient people who like to abuse their prisoners, why wouldn't that lead to a preference for death rather than being an abused prisoner?

Going further, if Maltz would rather die than be captured, and the Romulans who captured T'Pol 'n' her liked to abuse prisoners, then it looks more like both cultures have taken the same code to heart. It just took a while longer for the audience to meet a Klingon who was open about death before deliverance, or to find out what Romulans did to prisoners. The traits haven't been switched, but the choice of which trait to focus upon for the story has.

Were the Klingons thugs to begin with, and then proud warriors later? Kar and Kang in particular are both smart warriors who serve their people's ideals from their debut episodes. Krige still likes to have his men murder prisoners for effect, and even by the late 24th Century the Klingons still prefer to waste it with nerve weapons and crack heads.

Were the Romulans proud and honorable warriors at first and then worming their way and sneaking? No. Attacking ships from a cloaked vessel in "Balance Of Terror" is sneaky behavior. If they were crude thugs, they wouldn't have been trying to run the Klingon civil war from behind the scenes. They've always been sucker-punchers, trying to provoke others, whether it be by making attacks on outposts from a cloaked ship to prompt a military reaction in "Balance Of Terror" or parking around near Solomon's Core in "Redemption Part II." They've also always been secretive, preferring

to hide in the shadows, whether under a cloaking device or in political terms.

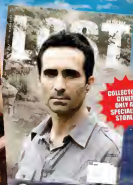
As to why there was a change in which attributes were focused upon, that probably has more to do with both the need for greater depth for a new Klingon regular, and the difference in eras in which the shows were produced. The original series was a product of the Cold War, and there is some suggestion that the Klingons represent a Cold Warrior's view of China in the 1960s - swarthy, brutally repressive - and the Romulans represent Russia, secretive, playing a long game of intelligence and stockpiling. Or maybe it was the other way round.

In reality, it has always been about the past: the Romulans are more clearly the Romans, while the Klingons with their conquests and military structure echo the Axis forces of World War Two as much as the Communist powers in Vietnam. In the later series, this historical element took over, so the Romulans became a little more Roman, and the Klingons became a lot more Viking. The modern production team used the same preferred focus in episodes set in the 22nd Century for *Star Trek: Enterprise*, so we now know that there were both honorable and devious Klingons in "Judgment," and shaggy Romulans in "The Amalgamated" pre-dating their supposed 23rd Century traits.

So, no, they didn't swap attributes. They didn't steal each others' traits.

The Cardassians, on the other hand, did it to both of them. The militaristic government, with heritages and labor camps, of the original Klingons? The hierarchy and paranoia of the Romulans? The Cardassians appropriated them both!*

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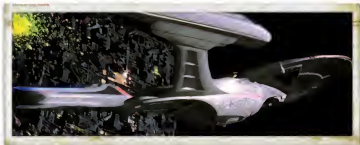
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ASSIMILATING A GENERAL AUDIENCE



1996 was a banner year for Star Trek. The franchise celebrated the 30th anniversary of the original series' beloved debut, while the show's second spin-off, *Star Trek: Deep Space Nine*, aired its 10th episode, and its third, *Star Trek: Voyager*, began their third year as the number one show on the UPN Network schedule. Marvel launched the Pinewood Comics imprint, dedicated primarily to publishing comic books based on Star Trek in all its incarnations, and Pocket Books published over 38 Trek titles, including a line of Trek books for young readers, and the very first crossover event connecting all four crews in an award-winning story.

Star Trek was quite arguably at its peak of popularity — and the creators of *Star Trek: First Contact*, released that November, knew it. After all, you don't toss out audience polls like, "...you're all astronomically on some kind of star trek" unless you're damned sure of your audience's affection, utterly confident that they'll be giggling more than growling, and stay right with you all the way to the credits. Up

until this past summer, *First Contact* held the record for the biggest opening weekend box office take of any Trek film, evidently managing to attract an audience beyond the ranks of fandom. All the same, *First Contact* is very much a film for the Fans — and it's not the least bit tasked to admit it.

More so than probably any other film in the series, *First Contact* draws on established canon — not terribly surprising, given that it was scripted by two of TNG's most prolific veteran scriptwriters, Ronald D. Moore and Brenna Braga, and directed by another long-time alumnus, Jonathan Frakes. The opening scene is a nightmare flashback to Jean-Luc Picard's assimilation by the Borg in "The Best of Both Worlds," which then segues into the current Borg threat, and Starfleet's concern over how Picard's history with the Borg will affect his performance in battle. Then we cut to the battle in progress, and onto the bridge of the *Defiant*, under the command of Lieutenant Commander Worf. It is never explained to those audience members who may have never seen an episode of *TOS* why Worf is aboard this other ship, or why Kilar later kills him

about remembering how to do the job he did for almost seven years on the TV show, but that's beside the point, because now the real story starts.

The Borg cube is quickly destroyed once Picard joins in, and with the requisite big space battle out of the way, the film then switches to that other venerable Star Trek story trope: time travel. A small Borg sphere, followed by the *Enterprise*, goes back to the mid-23rd Century, where they encounter DeTrom Cochrane. Cochrane, we learned in the original series episode "Metamorphosis," was the discoverer of space warp, and one of the most influential figures in human history. As our heroes now try to ensure Cochrane keeps his appointment with destiny, while they are also at the same time engaged in a battle with a Borg boarding party for control of the *Enterprise*, we also revisit Picard's dream Hall HoloDeck program, are reminded of DeTrom's "healy functional" fight with Tasha Yar back in season one, and meet another copy of Voyager's Emergency Medical Hologram, who appears here primarily to crack a Bones McCoy "I'm a doctor, not a..." joke.

STAR TREK
FIRST CONTACT

"I am such an idiot.
It's so simple. The Borg
hurt you, and now you're
going to hurt them back."



And yet, even with all these gifts for the continuity savants in the audience, *First Contact* is still really accessible to the uninitiated. The story of Picard's assimilation is neatly summarized by the opening closing sequence and the scenes leading up to the battle. And for those new-to-Trek viewers who, like Lily, hear the name "Borg" and are put in mind of the Swedes, *Forces* does a fantastic job of building the fear of these creatures: we don't actually get a good look at a Borg until at least of the way into the film. Like the best classic monster movies, the audience is encouraged to use their own imaginations as strange shadows move through dimly lit left-hand tubes, and as the camera zooms in on a horrified engineer's face, before cut away from her in mid-screen.

"Up until this past summer, *First Contact* held the record for the biggest opening weekend box office take of any *Trek* film."

Likewise, you don't need to have seen Cacklene's first on-screen appearance to understand his role here. In fact, it would probably be to the viewer's benefit to not even have any knowledge of Gene Cacklene's guest-starring role 30 years earlier, and to be blissfully unaware of the contradictions the casting of James Caanwell seemingly created. All the better to simply enjoy his performance: Caanwell had previously appeared twice on TV before his Best Actor Oscar win for the film *Babe*, and he's clearly having a great time back among this group, playing the eccentric, cynical, broken genius, swelling head figure and dancing with loose-limbed abandon to classic Ray Charles. All more the pity that Cacklene ended up being used primarily for comic relief, and is reduced almost to a puppet that Baker and La Forge use to ensure their history books are in literally accurate, if not quite in any deeper sense.

And then, there is the Borg Queen, who flips everything we thought we knew about the Borg on its head. Whereas the Borg of TNG were a faceless mass without even the concept of individuality, the Queen is an individual being who actually controls this overwhelming force, and "bring[s] order to chaos."

Whereas the old Borg were simply mindless computers, the Queen offers a reason—a quest for perfection—for their relentlessness. And rather than lumbering, deliberate, largely asexual robotic armies, we have a lithe, graceful and disturbingly sensual Borg who not only tries to seduce Data, but it turns out, had also tried to seduce Picard/Locutus years earlier. The Queen spends surprisingly little time on screen, but the impression she makes in that short time is indelible.

Of course, a big part of this impression was her entrance, as a disembodied head and upper torso hanging from umbilical cords, flows across the engineering section and lowered into its awaiting body. All the more impressive, in this day when computer-generated effects are common even in contemporary films and television programs, to realize this memorable effect was achieved with old-school optical effects, by putting Alice Krige into a physical harness with an



artificial neck and shoulders attached beneath her chin. *First Contact* was in fact a major transitional production: it was the first *Trek* film to make extensive use of digital effects—primarily during the battle with the Borg, and the evacuation of the *Enterprise*—and the last to use actual physical models for the *Enterprise* and the majority of the other ships. And while there are a few spots in the film where the limitations and shortcomings of both practical special effects and early CGI technology stand out, the film still looks great: the *Enterprise-E* movie set and its model improved over the derelict television sets used for *Generations*, and the new and improved Borg makeup is subtle yet highly effective.

But perhaps what really makes this movie, and makes it so easily rewatchable and timeless, is that, as formidable as the Borg are, our protagonists' real struggles are within themselves. Picard is forced to face his obsession and to overcome it; Data is subjected to temptations of the flesh (both figuratively and literally), and Cacklene finds himself confronted by a destiny that he neither wants nor of which he believes himself capable. In the end, all three manage to overcome their self-doubts, and the confidence the filmmakers displayed making this film is proven to have been absolutely justified.

William Leister



CRITICS' VERDICT:

FIRST CONTACT

The *Next Generation* cast's first solo outing in movie theatres was largely well received by mainstream critics:

"Here, for a change, is an action movie that takes its subject but not itself seriously," said Richard Corliss in *Time*. "The movie glides along with purpose and style."

George Powell of the *San Francisco Examiner* wrote, "Even those unfamiliar with the entire *Star Trek* phenomenon... will find this a clever action movie, with a well-written screenplay and tight direction of a fine cast.... The *Next Generation* cast clearly demonstrate they are more than adequate heirs to what has preceded them."

Bruce Seark's review in *Detroit News* was more measured: "The first stretch and the home stretch are so filled with visual interest and, more importantly, with the patented *Star Trek* philosophical and humorous tidbits that fans will gladly suffer the dull Borg patch for the pleasure of the rest."

"The script by Brannon Braga and Ronald D. Moore provides [Patrick Stewart and Alfre Woodard] with the kind of messy, energetic dialogue that keeps Trekkies coming back for more," declared Margaret A. McGurk for the *Cincinnati Enquirer*.

And *USA Today* noted, "While *First Contact* espouses the usual lofty *Trek* ideals, it never forgets to factor in the fun."



DATA LOG

Resistance is Futile.

FEATURING:



Picard



Riker



Decker



Data



Geordi



Tric



Worf



Barclay

GUEST
STARRING:Borg Queen
(Persi Khavarin)Zefram
Cochrane
(James Cromwell)Lt. Sisko
(Avery Brooks)The Doctor
(Robert Forster)Lt. T'Pol
(Persi Khavarin)Lt. T'Pol
(Persi Khavarin)

"You people, you're
all astronauts, on some
kind of star trek?"

Zefram Cochrane

Writers: Brannon Braga & Ronald D. Moore, based on a story by Rick Berman & Brannon Braga & Ronald D. Moore

Director: Jonathan Frakes

Released: USA: November 18, 1996

UK: December 13, 1996

Australia: November 28, 1996

Opening weekend: \$30,716,131

Worldwide gross: \$150,000,000



HEART OF LIGHTNESS

Illustration by [illegible]



Star Trek: Insurrection starts with a bang: As the inhabitants of the idyllic B'ia world go about their daily routines, tension suddenly shatters the tranquility. Shipboarders inexplicably are knocked to the ground by an unseen force. Then the head of a man appears, apparently floating in air. But it's not just any head. Snapping off an invisibility suit he's been wearing, Starfleet's Lieutenant Commander Data struggles against other "invisibles" who are attempting to apprehend him. In the droning of his purview, Data flies a well-placed phaser blast at the cliff overhead. He is out of his position: dead? Then the dust clears, revealing the previously cloaked observation post where Starfleet and Data's scouts secretly have been observing the B'ia. A million questions are about to be asked, and the audience is as eager to hear the answers as the bewildered B'ia people.

It's a great opening sequence, filled with intricate stunt work and clever visual effects. But the momentum quickly dissipates as the scene cuts to more familiar territory — the *Enterprise-E*, where Captain Picard and his crew are hosting a diplomatic

gathering. The atmosphere is as pleasant and reassuring as a family reunion, or as a peaceful B'ia village. The only element missing is... action.

Age, then, is the rub. Star Trek: Insurrection suffered the misfortune of following a very successful older sibling. With the Borg pressing hard upon Picard and company, Star Trek: First Contact was, as old-time critics used to say, an "actioner," and it popped in all the right places. Despite the promise of Data's racing emotions, Insurrection got much of the action made in exchange for a thought-provoking, but subdued, mystery. Ramps around the B'ia planet aren't "metaphoric notation" that rejuvenates life. The young-appearing villagers, it turns out, are hundreds of years old — and they even have the ability to slow down time. And that appears to be the message for viewers. Slow down, enjoy the view, take time to play and to observe the hammy goings. Viewers hoping for an exhilarating sequel to the Borg onslaught of *First Contact* felt let down.

The irony here is that the screenplay to Insurrection was written by veteran Star Trek producer Michael Piller, who backed viewers' collective socks off with his

script to the quintessential Borg episode "The Best of Both Worlds" for Star Trek: The Next Generation. However, faced with the assignment to write the third movie featuring the TNG characters, Piller opted not to try to top the Borg. Rockwater though it was, Piller found *First Contact* to be "a bit dark." The next film, he decided, should make people feel good.

To reach that goal, Piller fell back on his greatest strength as a writer — characterization. And in fact, Insurrection is the most character-driven script of the TNG movies, with noteworthy scenes that better define the personalities of nearly all the regulars. This isn't surprising: Piller was a much-loved figure in the Star Trek community, largely credited with helping TNG fulfill its potential. Was in the writers' room during TNG's first two seasons contributed to on-screen characters that remained well defined. Invited aboard during Season Three, Piller arrived fully aware of his lack of science-fiction expertise. But he made up for it by helping the scriptwriters transform the men and women of the *Enterprise* into flesh and blood beings, including Data, the show's one "artificial" crewmember.

STAR TREK
REUNION

"We have discovered that a single moment in time can be a universe in itself, full of powerful forces."

Piller approached the new feature in much the same way, constructing a story from the inside out, rather than from the outside in. Prompted by executive producer Rick Berman's suggestion to use a classic piece of literature as a foundation, Piller delved into Joseph Conrad's classic novel, *Heart of Darkness*. That established a framework in which Captain Picard was to journey as old friend into the "wilderness" of space, much like Conrad's protagonist Marlow pursued him. When the story didn't quite gel, Berman provided another suggestion: substitute Data for Picard's enigmatic old friend. Piller responded at once: the increased stakes that Picard and the audience would have in such a story. He later came up with a crucial final element off the top of his head - literally - while applying a bit of hair color restorer (tongue to his middle-aged hairline). As he glumly reflected on the impact of time's passage, he realized that Picard's pursuit of Data should take him to a *Star Trek* version of the Fountain of Youth. Tongue in cheek, Piller began referring to his new screenplay as "Heart of Lightness."

"Insurrection stands as a testament to the Next Generation characters, while offering newcomers a solid introduction to them."

Lightness, however, doesn't mean lack of conflict, and the script would lead Picard to the brink of a personal crisis. After Data's added behavior draws the disapproval to the *Bufo* world, it doesn't take long for Picard to figure out that Starfleet and the *Tar* are interfering with the populace in a major way. The dilemma he faces could destroy his career. Should he support a Federation policy that ignores its long-overlooked Prime Directive, or take a unilateral stand and support the innocent?

Is there any question which course of action he will choose? And is there a member of the audience who would disagree with him?

Reviews of *Insurrection* were not mixed, although they were predictably comparative to the film's predecessor. *Horley*, for example, noted that the film was "a distinct comedown after the seemingly rousing *Star Trek: First Contact*," adding that *Insurrection* struck "a deft balance of heroics and quirky humor" even as it saluted that the movie "played



less like a stand-alone sci-fi adventure than an expanded episode of *Star Trek: The Next Generation*."

Given *Star Trek*'s notoriously loyal audience, *Insurrection* might have done fine at the box office had it debuted at a different time of year. But Paramount chose to open *Insurrection* in mid-December, a period when competition between the studios is notoriously cutthroat. And it was that business decision, as much as anything else, that reduced *Insurrection*'s fortunes at the box office.

Initially it seemed that the studio had made the right decision. It opened as the week's top-ranked film, grossing twice as much as *A Bug's Life*, the film in second position. But *Insurrection*'s momentum did not sustain. Box office was down by 50 percent the second week - the week prior to Christmas - while *A Bug's*

Life, entering its fifth week in theaters, was actually up 26 percent. Worse yet, the other studios brought out their big guns for the holidays: *The Prince of Egypt*, *You're Not Me*, *Patric Adams and Stageman*.

Each of these competitors fell into easily categorized holiday genres, whether comedy, romance or cartoon. But *Insurrection* was neither fish nor fowl. In the end, the film's reputation as well as its profits were far-to-middle: about \$120 million worldwide. Not a disaster by any means, but the film never received the respect it was due. Its primary failure, apparently, was that it didn't live up to "expectations."

On the other hand, *Insurrection* struck a chord with an unexpected segment of the audience, career events followers: saw Picard's crew leading the beleaguered *Bufo* through the mountains as a metaphor for a United Nations peacekeeping force and the heated activities leading up to Kosovo Albanian's movement for independence. It wasn't an unrealistic assumption, although the film's producers didn't dare to intentionally having outlived the correlation.

Nevertheless, movie-goers who brought nothing with them but a love of *Star Trek* found they could enjoy *Insurrection* as a kind of "expanded episode." *Insurrection* stands as a testament to the TNG characters, while offering newcomers a solid introduction to them. So don't be afraid to do what the *Bufo* do - learn to live in the moment, and relax with the hummingbirds.

**Paul M. Black and
Terry J. Erdmann**



CRITICS' VERDICT:

INSURRECTION

THE BATTLE FOR PARADISE HAS BEGUN



Insurrection is another of those *Star Trek* movies that seemed to receive both rhapsodies and raspberries – sometimes within the same write-up. “Outsiders will find this schlock-laden, mildly exciting adventure yarn an inoffensive trifle,” wrote Andrew O’Heir for *Salon.com*, “while fans will cover one more encounter with Picard, Riker, Data, Worf and the gang, replete with all the well-worn character bics and platitudinous parables about the contemporary world they expect.”

“The artistry is intense,” said Peter Stack of the *San Francisco Chronicle*, “though it could have used a little more werp speed at times.”

Praise often came in the form of left-handed compliments, as it did from Stephen Holden of *The New York Times*: “An appealing millennial throwback to the hippie dream that is part and parcel of *Star Trek*’s utopian ethos.”

Other critics lambasted the film: “More of the same old, same old,” lamented *Globe and Mail*’s Liam Lacey; “Inert and unconvincing,” wrote Roger Ebert for the *Chicago Sun-Times*; and “A muddled, gummy mess, filled with the worst sort of *Trek* clichés and ill-timed humorous outbursts,” judged Marc Savlov of the *Austin Chronicle*.

DATA LOG

Eternity Awaits Beyond The Final Frontier

FEATURING:



Picard



Riker



Data



Geordi



Crusher



T'Pol



Worf

GUEST STARRING:

Rafeef Ali
Murray
(Arcturion)Vice Admiral
Dougherty
(Anthony Zee)Anj
(Diana Murphy)Gollbin
(Gregg Henry)Lt. Daniels
(Michael Hensel)

"We are betraying the principles upon which the Federation was founded. It's an attack upon its very soul."
Jean-Luc Picard

Writers: Michael Piller, based on a story by Rick Berman & Michael Piller

Director: Jonathan Frakes

Released: USA: December 11, 1998
UK: December 15, 1998
Australia: December 31, 1998

First weekend: \$22,052,836
Worldwide gross: \$117,800,000

Lost & Found

Larry Nemecek discovers some hidden gems in the movie archives...





The *Star Trek* movies make up only 22 of the franchise's 700+ hours on film—butoh what a high-profile 22 hours. In the world at large, they are far more the face of *Star Trek* than all the series pilots, finales and cliffhangers combined.

When we go prowling for those obscure or funny stills in the archives, the

posed "gally" shots are usually not the biggest source of surprises. But going back to the first big-screen adventure that was *The Motion Picture*, it's hard to resist this blooper frame from the familiar run of early publicity shots, source of numerous published versions of the cast group shot. This frame from the 1978-79

shoot period not only has both director Robert Wise (all far left) and screaming actors Majel Barrett Roddenberry as Dr. Chapel and Grace Lee Whitney as Transporter Chief Rand, but check out that light-hearted surprise kiss that Nichelle Nichols plants on the "Giant Bird" himself—a precious pose!

Almost all the *Star Trek* movies have their own by-now-familiar outsiders, but the next image from *Star Trek V: The Final Frontier*, of all things, was one not seen before. Obviously Leonard Nimoy and William Shatner are huddling inside the *Golden Shuttlecraft* set (in its heavily padded 1948 style), but what could be so funny? Spock reacting to the idea of that Rick Montez sequence? Note too the overhead "monitor screen" from a real-life small-screen TV picture tube, mounted behind dear Porgies—a feature at the time that *Star Trek* could afford only on the "big budget" of a feature film.

Finally, at least as far as expectations go, J.J. Abrams' 2009 epic rewrote the look on big-screen *Star Trek* for fans, critics and legions of kids. The secrets of any *Star Trek* movie are always carefully guarded to preserve as big a bang as possible for opening day, but with so much at stake in jump-starting the whole franchise, Abrams took protective security to its all-time high: actors and even crew clad in hoodies while out on location, driven from trailers to set in curtained golf carts to avoid prying paparazzi and the eye of any local shutterbugs. But thanks to the wonders of the online world age, what was so contained off on one hand was incredibly open to another. And as the first movie *Trek* truly made in the social networking era, *Star Trek* saw its message go further, faster and further than ever before—thanks in no small part to events like this one: That's Zachary Quinto in the secrecy hoodie, of course, on a laptop taking part in a live chat late in 2008 with fans, just off to the side of the stage, and *Trek-ing* it all alone—save for writer Roberto Orci, who snapped it and graciously loaned us this personal pic for the column this issue. ■



STAR TREK

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STAR TREK ENTRÉE

THE CLONE WARS



The tag line for *Star Trek: Enterprise* made it clear that this was to be the farewell voyage for Picard and crew, and this freed the writers to shake things up. The screenplay therefore wrapped up some story arcs that had been spread across seven years of *Star Trek: The Next Generation* and the three previous films featuring the series' stars. For example, Commander William Riker finally accepts promotion to captain and also finally marries T'Pol, ending his "always a bridesmaid, never a bride" syndrome on multiple levels. Although these long-awaited character developments are nice, neither the wedding nor the new ship, the *Enterprise*, appear in *Enterprise*, failing to deliver an emotional pay-off for fans. (Contrast this with *Star Trek IV: The Voyage Home*, which featured Captain Kirk's discovery as an integral part of the plot.)

There are not the only interesting developments to take place off screen. Continuity-loving fans do a double-take at the cameo of Dr. Beverly Crusher's son, Wesley, at the wedding reception (in 2002 he had ascended to a higher plane of existence) and the reappearance of Lieutenant Commander Trip Tucker (who


on *Star Trek: Deep Space Nine* he became Federation ambassador to the Klingon homeworld). Because of this low handling of series continuity, *Enterprise* often works differently for fans than it does for casual moviegoers. While fans are distracted by the confused back story during the reception, newcomers simply enjoy the friendly horror. Poring over such details would inspire the *d'Nealian* - imitations of novels, which listed out the various continuity wrinkles between *Star Trek: Journey* and the beginning of *Enterprise*.

Wholes aside, the focus of *Enterprise* is action. The reception is a quiet interlude between an alien-grabbing scene in the Romulan senate and a Klingon warrior-like chase on a remote desert planet where the crew discovers a lost android "brother" of Data. That Data's other brother, encountered during *TNG*, was a shipmate who died with the Borg and was responsible for the deaths of hundreds of people goes unmentioned by anyone, a serious lapse in believability for the long-term fan as the "B-4" android is reactivated without hesitation. There's no explanation for this amnesia other than the need to

move the story along, but viewers unfamiliar with the TV series did not notice this plot hole.

With all the pieces now in place, the crew of the *Enterprise*-4 is drawn into an increasingly catastrophic confrontation with Shinzon, the human leader of a Romulan slave rebellion against the Klingons. The writing team seized on a hot-button topic of the day for Shinzon's origins - Shinzon is a clone of Picard, created then discarded and imprisoned by the Klingons. *Enterprise* was released in December 2002; cloned sheep such as Dolly had been making headlines since the late 1990s, and Pope John Paul II delivered human cloning warnings in 2000. The summer before the film, the U.S. House of Representatives had passed the Human Cloning Prohibition Act of 2001 (it did not pass the Senate).

Although entire armies of clones were unleashed that summer of 2002 in *Star Wars Episode II: Attack of the Clones*, the writers could have avoided Shinzon becoming an also-ran character if they had gotten a handle on his relationship with Picard. Does Shinzon consider Picard his arch-enemy or a long-lost father? Does Shinzon want Picard dead, or does he need Picard



"Never saw the sun shining so bright. Never saw things going so right."

STAR TREK
NEMESIS

STAR TREK

allow for transformations to treat his clone-related health issues? Actor Tom Hardy gives it a run and is effectively creepy, especially in his first meeting with Picard and crew, but his motivation hunches around, driven by what the screenplay needs to get to the next scene. In the end Hardy is not able to synthesize these disparate elements into a cohesive character, and the whole clone subplot seems much ado about nothing. It's simply inexplicable why Shinzon's need for revenge seems more focused on Picard and Earth instead of the Romulans who done him wrong. Shinzon is more like a Bond villain than Picard's Khan, complete with the prerequisite super-weapon with which to threaten destruction and domination.

Nevertheless, the clash between Picard and Shinzon provides a workable set-up for combining action, including a Roman invasion of the Enterprise and escalating space battles. Although these set pieces are a bit by-the-numbers, they build to an I-did-not-see-that-coming scene which nicely echoes the crash of the Enterprise-D in *Star Trek: Generations*. The special effects are exciting – if a bit static compared to the hyperactive *Star Wars* movies – and there's the best use of the vacuum of space since the see-thru hull fight with the Borg in *Star Trek: First Contact*.

"Shinzon is more like a Bond villain than Picard's Khan, complete with the prerequisite super-weapon with which to threaten destruction and domination."



The "final journey" becomes literal for Data as the clone situation forces a heroic sacrifice to save his captain. While not inherently a screen's ending development – TNG weathered the death of security officer Lt. T'Pol Yar, which led to Wolf's promotion to that position – a full-on-up film would have necessarily taken a new course. Top line aside, bad *Memories* have huge success, it's easy to imagine a sequel introducing new officers to the Enterprise-D to replace Riker, Tric, and Data, with Riker's Place ready to assist Picard. Indeed, this is what the novels have done, albeit with Tric getting his own book series.

At the end of the day, however, *Memories* did not resolve within the *Trek* fan base or reach a wider audience. Adjusted for inflation, the worldwide box

office gross of *Memories* was 180,070,545 (just much above its budget), while J. J. Abrams' *Star Trek* made 170,284,289 in its first weekend. It's not an extremely low comparison, given that Abrams had twice the budget, but it's obvious that the new *Star Trek* pulled in an audience far beyond that of *Memories*.

It may be tempting to blame the lackluster performance on director Stuart Baird and screenwriter Logan for being new to the franchise, but director Nicholas Meyer and producer Harve Bennett were also newbies when they tapped for *Star Trek II: The Wrath of Khan*, and they made a far better film that grossed an impressive eight times its meager budget. Perhaps the continuing television spin-offs reached a saturation point that weakened the box-office draw of the films. Maybe seven

years of TNG episodes and four films were more than the characters could sustain. And certainly there were weaknesses in the screenplay obvious to fans and general moviegoers alike, there was no convincing reason, other than that it would have ended the story before it began, for the Romulans not to simply kill young Shinzon when they no longer wanted him. Probably all of these factors and more contributed to the disappointing box-office performance of *Memories*.

Regardless of the exact causes, it was clear after *Memories* that the franchise was due for some sort of reinvention and reinvigoration. The final television series to date, *Star Trek: Enterprise*, which was on the air when *Memories* was released, left the air in 2005 after only four seasons, also unable to bring in the necessary viewers – the three previous spin-offs had each run seven years. After almost 28 years of continuous series – TNG had debuted in 1967 – and concurrent films, there was no filmed *Star Trek* in production.

Scott Pearson

CRITICS' VERDICT:

NEMESIS



Nemesis received mostly top-draw reviews, and seemed widely regarded as an unfortunate note upon which to conclude the cinematic exploits of the Next Generation crew, as observed by Shannon J. Harvey of Australian *Sunday Times*: "If this is *The Next Generation's* final voyage, then it goes somewhat gently into that good night rather than raging against the dying of the light."

"Doesn't feel like an appropriate send-off," echoed Marc Mohan for the *Oregonian*.

Richard Roeper of *Roeper & Roeper* liked the film which "...stands alone as an engaging intergalactic thriller with a lot of spirit - and some raucous action scenes."

"It doesn't deliver anything new to the series, and even fans might find parts distinctly slow," concluded *Empire* magazine, "but it finally hits most of the right buttons."

Jim Ladin of *Sacramento News & Review* was less enthusiastic: "John Logan's script hasn't enough invention or suspense even for an hour-long episode of the series, Stuart Baird's direction is leaden, and the look of the film is murky and dismal."

On *RealViews*, James Benardelli called *Nemesis* "watchable, and, at times, enjoyable. But it doesn't feel like *Star Trek*, despite the presence of so many familiar faces. There's no real sense of character for any of the protagonists."

DATA LOG

A Generation's Final Journey Begins

FEATURING:



Picard



Riker



Geordi



T'Pol



Tucker



Tucker



Tucker



Tucker



Tucker

GUEST STARRING:

Sharon
(Lisa Hanks)Viceroy
(John Pomeroy)Chimera's
Danzon
(Dina Meyer)Finnick
Jennings
(Dina Meyer)G-4
(Shawn Roberts)

*Are you ready to plunge
the entire Quadrant
into war to satisfy your
own personal demons?*
Jean-Luc Picard

Writers: John Logan,
based on a story by John
Logan & Rick Berman
& Brent Spiner

Director: Stuart Baird

Released: USA: December 9, 2002
UK: January 3, 2003
Australia: January 17, 2003

First weekend: \$18,513,305
Worldwide gross: \$67,312,825



THE REMAKING OF **STAR TREK**



Once *Star Trek* was huge. After a run beginning in 1965 on a national broadcast net, *Star Trek* gained a massive cult following in syndicated reruns. *Star Trek: The Motion Picture* was the third top-grossing US release of 1979, and its sequels mostly performed well. *Star Trek: The Next Generation* was consistently one of the top 10 shows in syndication and garnered more awards and nominations than any prior or contemporary syndicated show. But over time, audience interest waned. Sequel series *Deep Space Nine* and *Voyager* were more modest successes. The prequel series *Star Trek: Enterprise* succumbed to low ratings after four seasons, and the last film based on *TNG*, *Star Trek: Nemesis*, was a box-office failure. Paramount Pictures briefly considered another prequel as a film project, but the idea was quickly shelved. At this point, in 2005, it seemed that *Star Trek*'s day was over.

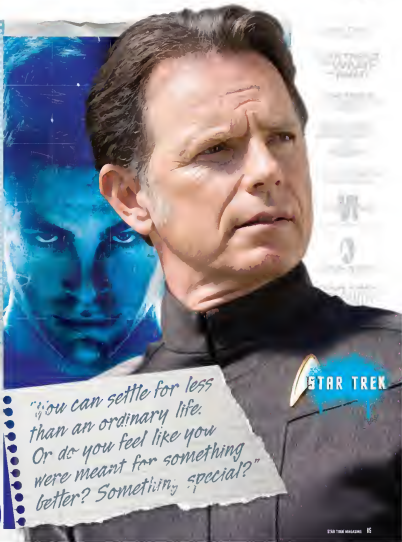
But the game changed when J.J. Abrams took over as Paramount's president. Rather than believe there was still life in the franchise, but only if a fresh approach were taken. Whereas most previous *Trek* films had been modestly budgeted pictures of moderate

scope, Paramount chose to gamble on a blockbuster-style revival, and recruited the filmmakers behind the blockbuster revival of another of its franchises: *Mission: Impossible*. *IM's* screenwriters Roberto Orci and Alex Kurtzman and its producer-director J.J. Abrams. To succeed as a tentpole picture, the new *Star Trek* would need to draw in a large, general audience rather than just the established fanbase. Further explorations of untapped corners of the continuity would no longer cut it. The new film would have to get back to the core elements that defined *Star Trek* for the general public, the people who may have never heard of a *Bajepin* or a *Sallibae* but would instantly recognize "*Trek* to *Enterprise*" or "Beam me up, *Scotty*!"

That meant following a pattern that other contemporary film franchises were also pursuing, going back to the beginning and reinventing themselves with new casts and new contributors. Like *Arden Amos* or *Casino Royale*, the new *Star Trek* would be a "reboot"—but not entirely. While Abrams was comparatively new to *Star Trek*, Orci and producer Damon Lindelof were lifelong fans, aware that

the franchise's loyal audience would react badly to a complete restart. But they were also aware that *Trek* history gave them a way to get the best of both worlds. Episodes like the original series' "Mirror, Mirror" and *TNG's* "Pacifism" had codified the idea of alternate timelines that ran parallel with the primary one. This concept allowed the filmmakers to create their own changed timeline, one that would free them to tell new stories and reinterpret the characters and world for a modern audience, but would still be part of the same overall reality, coexisting with what came before. Essentially, these would be the same characters with the same essence, but the details of their lives would be different, allowing both fidelity and freshness.

But to establish the link and legitimize the project for the fans, a member of the original cast was needed to pass the torch. Spock, the most iconic character of the original series, was the logical choice, and the filmmakers crafted their story well enough to persuade Leonard Nimoy to come out of a 17-year acting retirement and lend his imprimatur to the new universe.



"You can settle for less than an ordinary life. Or do you feel like you were meant for something better? Something special?"

STAR TREK

None of this becomes evident until much later in the film, though. The story had to function as a starting point for new viewers, immersing them in the new universe and letting them gradually discover its links to the old along with the core characters. The opening sequence powerfully establishes what kind of film this will be, for at the heart of an intense, action-packed starting battle is a profoundly intimate, human moment of tragedy and hope as George Kirk sacrifices himself to save his wife and the child she is delivering, naming his newborn son Jim as his last act. It drives home that this will be a story about people, not just action and effects.

The rest of the film's first act follows the journey of two people. We meet the young Jim Kirk as a juvenile delinquent and underachiever, a gifted mind with no focus or direction until Captain Pike drags him to live up to his father's example by joining Starfleet. In contrast, the young half-Vulcan Spock is an overachiever full of focus and discipline, yet his own society offers him little support or acceptance because of his humanity, leading him to reject the life that has been carefully prepared for him. Both youths are drawn to Starfleet by the shadow of their parents, but in very different ways. When their paths finally converge at the Academy, the results are explosive.

We meet two other characters in these scenes, Ilia and McCoy. The film knows these as members of the core ensemble, but to the new viewer, they are vehicles for getting to know Kirk, and to some extent they soften him. Kirk's overall behavior in the first act is that of an invulnerable hero, but Ilia's loss amused by him as she is awaged. And his attempt to restrain the panicked McCoy on the shuttle shows that there's a decent man in there somewhere, a man who goes on to earn McCoy's loyalty even against the doctor's better judgment.

"Star Trek succeeds, and does so in an admirable way, by appealing as much to the viewers' emotions as to their adrenal glands."

The action picks up once Kirk attacks Vulcan and remains at a high pitch throughout. The film's pacing is so relentless that most of the exposition that would clarify its plot has been left on the cutting room floor. It's never explained why Kirk would think to travel to a "lightning storm" in the Neutral Zone to a seismic disaster on Vulcan, or why Chekov would even mention them in the same breath. Nor why Pike would promote a starwreck cadet to first officer, why Spock would stand Kirk on DeLia Vega, how Kirk coincidentally runs into both Spock Prime and Scotty, or how a black hole could stop a superhero that had already happened.

But it's hard to find a Star Trek motion picture without similar plot holes and credibility issues. Western adventure films are more visceral experiences than intellectual ones. Audiences have televisions and laptops for more involved, intimate tales that engage the mind,

the motion picture theater today is an arena for intense, head-paired sensory and emotional experiences. Whether a film holds up to analysis after the fact can't be considered as important as whether it seizes and holds the viewer's attention and justifies the expense of the immersive experience of a movie theater.

In that respect, *Star Trek* succeeds, and does so in an admirable way, by appealing as much to the viewers' emotions as to their adrenal glands. And all the spectacular action and logical lacunae. It is the character moments that stand out: Spock's stunned grief at his mother's loss and Chekov's dismay at failing to save her; Ilia's tender moment in the turbolift as she offers Spock her strength and love; Kirk's tense confrontations with Spock, first as a rival and then as a potential friend pushing him to face his own gain and loss; Kirk's subtle, humanizing admission of self-doubt to Ilia; Sarek's admission



that he loved his wife. Even at the climax, instead of a glowing action shot of the evil enemy dying in flames, we are given an intimate portrait of Ilia as a grieving, defeated man resigned to his fate — a husband and father driven to any length to protect his family, damned for his corrupt methods but not so unlike George Kirk in his heart. In its way, this finale echoes the breathtaking theme of the opening sequence, bringing the film full circle.

Perhaps *Star Trek* never quite surprises the brilliance of its opening, but it remains a film focused on character throughout, and it is that very human, relatable focus that overcomes its conceptual weaknesses and enables it to connect so well with a wide audience. As a narrative, *Star Trek* has some gaps. But as a movie, as an immersive and involving cinematic experience, it is an undeniable success.

Christopher L. Bennett

CRITICS' VERDICT:

STAR TREK



No previous film in the franchise has received the flood of accolades that inundated J.J. Abrams's remastered *Star Trek*.

"It's exciting, moving, hilarious, action-packed, sexy... and suspenseful," said Alonso Duralde of MSNBC. "In short, exactly what big, fun summer popcorn movies are supposed to be and yet so rarely are. I've never glued on pinsty ears and attended a *Star Trek* convention in my life, but this is a *Trek* I could get geeky about."

"*Star Trek* creates an alternate universe you want to get lost in," wrote Peter Travers for Rolling Stone. "It's an irresistible invitation for fun. What more can you ask of a summer movie?"

Mere Bain of *Newsweek*, however, was less enthusiastic: "The latest film version of *Star Trek*... is more brain than brawn, and it largely jettisons complicated ethical conundrums in favor of action sequences and special effects... By leaving out the spirit of ethical inquiry, the new *Trek* isn't true to the show, or its fans."

Rene Rodriguez of the *Miami Herald* also gave it a thumbs-up: "The new *Star Trek* moves like lightning, looks fantastic and assembles a cast worthy of the mantle handed down by the original crew of the *Enterprise*. The movie also reminds you how much fun a science-fiction pop opera can be when its creators aren't bogged down with their own self-importance."

DATA LOG

Prepare for the Beginning

"I sure hope you know what you're doing, Captain."
Uhura

FEATURING:



Kirk



Spock



McCoy



Scotty



Uhura



Sulu



Chekov



Pike

GUEST STARRING:

Nero
(Eric Roberts)Spock Prime
(Leonard Nimoy)George Kirk
(Chris Hemsworth)Sarek
(Bos Crow)Amende
(Minnie Driver)Winona Kirk
(Jennifer Morrison)Captain Robau
(Forest Whitaker)

Writers:
Roberto Orci
and Alex Kurtzman

Director:
J.J. Abrams

Released: US: May 8, 2009
UK: May 8, 2009
Australia: May 7, 2009

Opening weekend: \$79,204,289
Worldwide gross: \$385,494,555

THE PATH TO 2409: PART III: 2392-2395

CONTINUING THE TIMELINE ENCAPSULATING THE BACKSTORY OF
STAR TREK ONLINE'S FUTURE HISTORY.

2392



Federation President Vaneetta Bazzu declines to run for office again. Avarak Dink of Sauro is subsequently elected in a close vote, the first Sauro to hold the Federation presidency.



The Klingon Empire agrees to a new round of Federation-mediated talks aimed at ending their war with the Gorn, but the efforts again collapse when a Gorn and Maekwan fleet attacks the Klingon world of Oyat. Fighting rages for more than two weeks before Klingon forces beat back the invaders. Klingon and Gorn ships now attack one another on sight, and when the U.S.S. *Montana* tries to intervene to end it, it is heavily damaged by Klingon fire.



People are still mutually resentful over aggressive actions against one other, leading to a few more incidents. When Martik again commits crimes, Papiak denounces him openly. One of the major houses supporting Papiak and his brotherly agents is the House of Tary, a former ally of the House of Bazzu. Tary's adopted heir, Jar'rol, is the son of Larso, sister of Bazzu. A member of the attack on Oyat, Jar'rol joins the Klingon Defense Force.



In Cardesia, the Betapa Council enacts reforms designed to promote population growth and economic stability. Meanwhile, many former military officers find employment with Gul Madred on Septimus. Madred's miners are operating at such a high capacity that he begins exporting kel inside and outside. His first major buyers are the resource-desperate Romulans.



The Romulans build a new capital city, Rihon, on Rator III. The first building completed is used to hold meetings of the Romulan Colonial Organizational Committee (ROOC), formed under Admiral Tark. The committee lays some groundwork for a new government, but is beset by highlighting and factionalization. Moderates suggest that the Romulans need a single figure upon whom to focus their energies, citing historical precedent. Tark indicates that she would support the revival of the monarchy, but insists that any move to crown a ruler must be made by the Romulan people.



COLOR KEY:

Federation

Klingon Empire/Orion Syndicate

Romulan Empire

Cardassian Union

Rising tensions in the Klingon High Council culminate in T'Pol's expulsion. Martok orders T'Pol's lands seized and his house dissolved. The decision only serves to further divide the council between followers of Martok and T'Pol, and both sides prepare for war. Fighting breaks out between the groups in the streets of Qo'noS, and reports of ship crews splitting into factions begin filtering back to Shogor command.

Assessing the damage caused by the Klingon civil war after Chancellor T'Pol's death, Martok tells advisors that he will seek a resolution with T'Pol to end the conflict. He summons T'Pol to meet with him at the Great Hall. Martok orders his bodyguards, the Flan-bloeth, to guard the doors and allow no one to disturb them. Two hours later, T'Pol opens the doors of the Council Chamber and announces that Martok is dead and that he is now chancellor of the Klingon Empire.

The regime change in the Klingon Empire is a major cause for concern for the Federation. After recalling Ambassador Wolf to Earth, President Atanah Qlog decides to take a wait-and-see approach, inviting T'Pol to meet with the Federation at his earliest convenience. T'Pol sends word through an intermediary that while he appreciates Qlog's offer, affairs on the homeworld will keep him occupied for some time.

The planets Rigel and Tama Prime are formally inducted into the Federation. In one of their first ventures as Federation citizens, the Children of Tama work with Starfleet to open a new linguistic research facility on GJ-4581 IV.

The U.S.S. *Shogwen-A* is contacted by an entity claiming to be from the Melina Consortium, the first such contact in over a century.

The Cardassians take a major step toward self-sufficiency when Detapa Council member Natoma Long strikes an agreement with Roman General Loma to purchase dithium and heavy metals, allowing the Cardassians to expand their production of ships and warp drives. By the end of the year, the Cardassians are using Foreign linkers to sell ships and commercial laboratories throughout the Alpha Quadrant. After claiming that his mines on the Sipsipmas system have been attacked by raiders, and that the Cardassian Defense Force cannot adequately protect Cardassian citizens, Gil Madred contacts Lomar'Khan, leader of the Jem'Hadar in the Alpha Quadrant. Lomar'Khan sends troops to protect Madred's mines over the protests of the Cardassian government, which sees the presence of the Jem'Hadar as a threat. Madred argues that bringing private security to protect his property and employees is his right as a business owner, and that if the Jem'Hadar do not break laws or threaten Cardassian citizens, it is none of the Detapa Council's concern.

The NCDC continues the work of forming a new Romulan government. Several legislative sessions are interrupted by arguments between Admiral Taki and General Tekoh about the role of the Romulan military. Tekoh argues that far-flung armies of the Empire, particularly the areas near Klingon space, can and should be sacrificed in the short-term to strengthen the position of what are now the Romulan core worlds, but Taki says that it is their duty to keep fighting for every world.

The debate takes up much of the later part of the year for the NCDC, but no decision is reached.

2394

Chancellor J'polk moves to cement his position by picking negotiations with the Orion Syndicate into high gear. Orion leader Melior D'nein meets J'polk in person on Ter'jan West. After four days of negotiations, the two sign a non-aggression and mutual defense pact. In exchange for the Syndicate's allegiance, the Klingon Empire will provide them with ships and weapons. Melior D'nein further agrees to share technology and information with the Klingons in exchange for a planet in Klingon space that the Orions can rule as a vassal state. The Federation Council condemns the new alliance as support for criminals, and Starfleet Command vows to continue patrolling and shutting down Syndicate operations in Federation space.

The ROC narrowly rejects the plan to reform the Romulan monarchy, deciding instead to return the Romulan Senate on Nova Roma. Admiral T'Pol is offered the office of Praetor, with the joining of legislative and executive power measuring in the hands of the Senators.

The Supreme Court of the Federation rules that The Doctor is indeed a sentient being, and, as such, he has the right to self-determination and the right to retain the mobile emitter brought back from the Delta Quadrant. The court goes on to set standards with artificial life-forms and goes on to be considered sentient, and rules that any that cannot do so are technological constructs that are the property of their creators or owners.



Romulan Ambassador V'lat returns to Q'u'ed



2395

While studying the long-term effects of the Kobus supernova on star systems in the Delta Sector, U.S.S. Kobra is hit with all kinds. When the remains of the vessel are recovered by the U.S.S. April, it is found that a coolant leak caused by an experimental cloaking device onboard the Kobra caused plasma to vent from the ship, which reacted with cosmic radiation present in the area, causing an explosion. After careful consideration, Captain B'arra Wern of the April reveals details to the Romulan shipyard in the search for the vessel. Praetor T'Pol immediately complains to the Federation Council, and, as a "gesture of good faith," informs the Klingon Empire of the details of the Kobra's destruction as well. Starfleet Security admits that the U.S.S. Kobra was testing a Federation cloaking device. The Romulans eject all Federation diplomats and ships from their space in protest, and Chancellor J'polk recalls the Klingon ambassador to the Federation back to Q'u'ed for "unacceptable discussions."

Tensions between the three powers are at their highest point since the destruction of Romulus in 2387. After a full inquiry, six members of Starfleet Security are court-martialed. It takes three months for President Kling to convince the Romulans and the Klingons to send representatives to a summit to discuss the situation. When the meeting finally begins, Kling makes the Federation's position clear. He apologizes for the representations into cloaking technology, and says that he has signed an executive order banning all research into or creation of Federation cloaking technology.



The Doctor accepts a commission as a lieutenant commander in Starfleet and takes the post of chief medical officer at the research facility on Galar IV. Because the mobile emitter will be with him at Galar IV, the Starfleet Corps of Engineers will have the opportunity to study the device.



While on shore leave from his duties on the U.S.S. Kang Ar'nel, son of T'Pol, is ambushed on Rhindura by three Klingon warriors. He kills two, and brings the third back to his ship. Application of a polystyle forces the captive to change its shape from a Klingon to a strange reptilian alien. Under questioning by Ar'nel and members of the Klingon crew, the alien reveals that it is a member of a species previously known only by its Borg designation, Species 8942. The alien calls itself an Udnine, and reveals that not only was its party specifically sent to Rhindura to capture Ar'nel and replace him, this was not the first time the Udnine have done so. There are Udnine infiltrators in many major political entities of the Alpha and Beta quadrants.

ALIEN SPOTLIGHT *RISING FROM*

Marco Palmiari sets the scene for the Romulans' return to prominence on the galactic stage...

When we first met the Romulans in "Balance of Terror" they seemed poised to become the major enemy of the Federation. They were sinister, they were smug, they'd fought an inconclusive war with Earth in the previous century, and, for a while, we learned that they were closely related to the seemingly logical people of Spock's birthworld, the Vulcans. Not for all their rich storytelling potential, they were upstaged only 12 episodes later by the Klingons ("Terror of Merry"). By the end of that formative first ever season, there was little doubt which empire represented the most immediate threat to the Federation, consequently becoming the franchise's most favored recurring adversary.

The Romulans weren't completely defined, but their subsequent appearances (in the original *Star Trek* were limited to a faceless engagement with one of their ships ("The Deadly Years"), and a fleet commander who is best remembered for her naively-exploited emotional vulnerability – a weakness that cost her people the tactical superiority of their cloaking device ("The Enterprise Incident").

Unfortunately, the Romulans fared even worse in the first half-dozen *Star Trek* movies. Following their absence in *The Motion Picture*, scenes filmed for *The Wrath of Khan* that would have established Spock's mixed Vulcan-Romulan parentage were edited out of the final cut. In the *Search for Spock*, plans to make the Romulans the film's primary antagonists were scrapped by a late decision to use Klingons instead (though traditionally Romulan name-droppers – first-of-their-kind cloaking device – was left unchanged). The final *Franchise* made brief use of a Romulan diplomat with the improbable name of Corbin Bac and *The Undiscovered Country* made even briefer use of Romulan Ambassador Raudis.

Meanwhile, on television, the Romulans were finally getting something of a comeback. In 2008, they were updated for the 24th Century in *The Next Generation's* "The Neutral Zone," now with V-shaped



THE ASHES



"The Romulans are still angry and in mourning. They never got to avenge their lost world. That wound has never had a chance to heal."

forehead ridges that were intended to make them seem more menacing, and warships even larger than the Enterprise-D. "We... are back," warned Commander T'Pol, and the producers of *Trek*, *Deep Space Nine*, *Voyager*, and *Enterprise* made good on that promise.

But while the Romulans were seen with a full degree of regularity for the remainder of *Trek* and later seasons of *DS9*, the depth of characterization written for Mark Lenard's central Commander from "Balance of Terror" was mostly missing. Picard's recurring

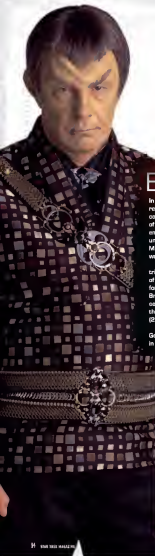
Romulan trait, T'Polak, lacked the gravitas and nuance of his 23rd Century predecessor. It wasn't until *Trek*'s "The Defector," that *Trek* finally gave us another Romulan approaching that level of subtlety in Alder Jonk. A few other interesting Romulans came and went in subsequent years —OSP's Senora Cresta (first seen in "Image in the Sand"), Nijmora's T'Polak (first seen in "Eye of the Needle") — but these notable exceptions aside, they seldom rose above the level of stock villains. Any hope of more in-depth Romulan focus as *Enterprise* geared up to chronicle the Earth-Romulan War was dashed when that series was cancelled in its fourth season. And though these later series had made the Romulans more formidable, they were almost immediately upstaged yet again — this time by the introduction of the Borg (*Trek*'s "Q Who?").

The *Trek* movies could have made up for some of these lost opportunities. Instead, Generations used the Romulans as scenery — a couple of bloody corpses. *First Contact* and *Insurrection* ignored them altogether... and then we got *Revelations*.

With *Revelations*, it seemed the Romulans were finally going to get the level of attention that had been denied them for so long. But despite a promising opening on Romulus itself, and the revelation that its sister world Remus harbored a population of slaves who may or may not have had some biological connection to the Romulans... this was, upon, merely window-dressing. The Romulans and Remans in *Revelations* were treated superficially, little more than props to tell a convoluted "evil twin" story, in which a clone of Jean-Luc Picard takes out the captain and Corb after seizing power on Romulus.

Given the disappointing box-office performance of *Revelations*, it seems strange that the creative team at Bad Robot chose the Romulans to be the villains of the 2009 *Star Trek* movie. Perhaps it was intended as a demonstration of cautious diligence on the writers' part. In the chronology of *Star Trek*, Spock was last seen in the late 24th Century, determined to remain on





Romulus for the foreseeable future (TNG's *Enterprise*, Part I). Since an older Spock was to play a significant role in the new film, on one level it made sense to pick up from his last appearance. On the other hand, there's nothing especially Romulan about Nero and his crew, or their ship. They could have been from any planet, and still carried the grudge that set the story of the film in motion. Spock's failure to prevent their world from being destroyed by a supernova in 2387.

Building from those events, the *Star Trek Online* RPG from Cryptic Studios has charted the course of the Romulan Empire well beyond the loss of Romulus, to the early 25th Century. "The Romulans are still angry and in mourning," confirms *STO* writer Christine Thompson. "They never got to avenge their lost world. That wound has never had a chance to heal."

In the post-supernova timeline, years of regional strife follow the destruction of Romulus, with its leadership gone and the empire barely able to hold itself together.

One prominent figure to emerge from this chaos is Romulan-human hybrid Sela (first seen in TNG's two-part "Redemption"), who returns from a prolonged exile with a plan to regain some of what the empire has lost. "Sela wants the Romulans to be a power again," says Thompson. "She wants people to fear them again. And she's willing to use any combination of bribery, threats and alliances to do it. Baring her nails, she discovered the fringes of the Klingon communications network, which extended to the edge of Romulan space. She has offered them freedom in the empire to hunt whoever they wish, as long as they fight by her side when she calls on them." A

BOOK KNOWLEDGE

In 2003, six years before the events of the 2008 *Star Trek* movie were revealed, official *Star Trek* fiction publisher Pocket Books began plotting its own course for the Romulans in the aftermath of *Nemesis*. Describing several years of power struggles, the messy exodus of the Romans, and the splitting of the empire into two mutually hostile Romulan states, this version of future history unfolded primarily in *Tecar: Taking Wing* (2005) by Michael A. Martin and Andy Menzies and *Arbaces of the Federation* (2005) by Keith R.A. DeCandido, and was adopted for the backstory of *Star Trek Online*.

Thereafter, game and book continuity diverge, as David Mack's *Destiny* trilogy (2006) described a Borg invasion that culminated with a final resolution of the Borg threat. The Romulan Star Empire subsequently joined the newly formed Typhon Pact, an alliance that also included the Tholians, The Gorn, the Breen, the Tzenkethi, and the Klingons. In response, the Star Empire's seceded rival, the Imperial Romulan State, entered into an expanded alliance of the Federation, the Klingons, the Cardassians, the Talerians, and the Ferengi (2008's *A Singular Destiny* by Keith R.A. DeCandido).

How this plays out for the two Romulan nations will be revealed in David R. George III's *The Rough Beasts of Empire* (December, 2010), one of the novels in the four-volume miniseries, *The Typhon Pact*, beginning in November, 2010.



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COMICS

Star Trek: Deep Space Nine: Fool's Gold #3 & 4

Writers: Scott & David Tipton

Artist: Fabio Montuori

Not for the first time in this story, Captain Sisko's actions in issue three prove, for me, out of step with his on-screen persona, exacerbating an already bad situation as dozens of opportunists scour Deep Space 9 for missing treasure. His attempts to calm the situation seem seriously at odds with his usual character. After two fine issues, the art on this issue also slips, with Sisko looking almost cartoon-like in places.

But issue four sets art back to a stronger standard, and this enjoyable tale, with alleged Cardassian intrigue adding to the mix, comes to a close with a not-unexpected twist in the tale that benefits only one player – and it isn't Quark, who did the most to try and profit from the chaos.

Overall, I'm afraid this return to DS9 proved too slight and some characterization way off the mark for my liking. A disappointment, although not without its moments.

John Freeman



Star Trek Movie Adaptation #2

Writers: Roberto Orci, Alex Kurtzman, Tim Jones, Mike Johnson
Artist: David Messina

After concentrating on the sprawling misuses of the movie in #1, you'll be pleased to hear the pace picks up in #2, deconstructing both Spock and Kirk's "backstory" in the run-up to their first encounters with style. There are some "missing moments" – including one before young Jimmy Kirk steals the car in the film – that prove an added bonus, although you can see why some were dropped to keep things moving.

Complementing the script is some of Williams's very best *Star Trek* art to date. While not action-packed (that will come in later issues), he more than captures the main stars' likenesses with tremendous style. For that alone, it's well worth the admission price.

John Freeman



Romulans: Pawns of War

Writer and Artist: John Byrne



This trade paperback edition of John Byrne's six *Romulan* tales, previously printed as an *Allen Spotlight*, the two-part *The Kollus Crown* and three-part *Schism*, finally gives readers a chance to see the breadth of the creator's vision of the 23rd Century *Star*

Trek universe. Unusually for IDW, the trade paperback comes with new story content, in the form of a short adaptation of "Balance of Terror," the *Romulans*' introductory story, slotted in sequentially. This is told partly from the *Romulan* viewpoint, with only a brief appearance by Captain Kirk at the end.

There's a lot to admire in this tale, even if it does contradict accepted canon (according to *OS*, there was no Klingon Emperor during the 23rd Century), with suitably machievellian dealings between the Klingon and *Romulan* Empires. While *Road 688* will remind the original *Trek*'s Klingon episodes from their perspective, *Pawns of War* adds additional layers to what we saw on screen.

A treat for fans of Byrne's art or those intrigued by the *Romulans*.

Paul Simpson

Star Trek: The Next Generation: Ghosts #4

Writer: Zander Cannon
Artist: Javier Arends



Cannon quickly establishes Commander Will Riker's very different leadership style in this latest story, as Captain Picard remains trapped in another, near-timeless dimension.

His diplomacy skills are tested to the utmost as he tries to find the means to escape the effects of the mysterious Zoor energy that has caused so much disaster.

Art-wise, Arends has to let figure work do the talking in the absence of merry backgrounds throughout, and it's all a bit static as a result as he tries to make the most of a fairly ponderous script.

John Freeman

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